

MUSICAL AMERICA

Edited by A. WALTER KRAMER
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STRAVINSKY'S MAVRA IS INTRODUCED BY PHILADELPHIANS

American Premiere of Opera First Presented in Paris in 1922 Is Event in Stage Series by Orchestra

Conducted by Smallens

All-Russian Cast Is Headed by Kurenko and Ivantzoff — Setting by Soudeikine Delights — Score Clever as Parody but Humor Lacks Warmth

PHILADELPHIA, Dec. 28.—In the first of its three scheduled performances, Igor Stravinsky's *Mavra* was accorded its American premiere here this afternoon, twelve years after it was brought out in Paris. As presented at the Academy of Music by the Philadelphia Orchestra, the opera consumed but twenty-four minutes in performance and resolved itself into much ado about a shave. A delightful setting for its single scene by Serge Soudeikine, a lively achievement of its burlesque story by a cast that included Maria Kurenko, Lydia Koretsky, Nadina Fedora and Ivan Ivantzoff; and a skillful projection of a score that proved as inconsequential as it was, in a sense, masterful, made this an adventure to repay a commuter's journey from New York or further afield. For good measure, *Mavra*, which was sung in Russian, was coupled with a holiday presentation of Humperdinck's *Hansel and Gretel*, also under the baton of Mr. Smallens and sung in English.

In zest and adroitness of detail this was an exceptional performance, rooted as it was in the superb orchestra and the delectable set by Soudeikine. All credit to Dr. Herbert Graf, the stage director, and his technical staff; as well as to Mr. Smallens and the scene designer. But *Mavra*, after all, is no such problem to produce as *Tristan und Isolde*, *Rosenkavalier* or *Carmen*, its predecessors in the Philadelphia list. Nor, let it be confessed, is there as much rewarding music in its twenty-four minutes as in any four without the twenty that might be sounded at random from any of the others, barring certain barren conversational pages of the Strauss opus. *Mavra* is an illustration of what a very clever artisan can do with something scarcely worth the doing.

Stravinsky, in quest of a work for the Diaghileff troupe in Paris, was supplied a text by Boris Kochno, derived from a tale by Pushkin. He completed his musical setting in March, 1922, and the work was produced on June 3 of that year. This was the time of the obsession for small ensembles on the

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A First Visit and Many Notable Returns



On the Rex Recently Was a Goodly Company of Musical Personages, One Who Is Paying His First Visit to This Country, Others Returning for the Season. In the Photograph Reproduced Above Are, from the Left: Samuel Dushkin and Nathan Milstein, Violinists; Ignaz Friedman, Pianist; Igor Stravinsky, Composer; Dr. Josef Hofmann, Pianist; Wilfred Van Wyck, London Concert Manager, Who Is Here for the First Time; and Leopold Mittman, Mr. Milstein's Accompanist. Seated Are Mrs. Hofmann, Gitta Gradova, Pianist, and Mrs. Milstein

MUSIC SCHOOLS HOLD NATIONAL MEETING

Forty-four Institutions Represented at Joint Session with M. T. N. A.

MILWAUKEE, Jan. 5.—The eleventh annual meeting of the National Association of Schools of Music was held here on Dec. 28 in connection with the convention of the Music Teachers National Association. Forty-four of the seventy member schools were represented.

Of outstanding importance at the session was the report of the committee on graduate study in music, sponsored jointly by the two associations, which embodied recommendations relative to Master's degrees including requirements for admission to graduate

standing and for graduation. Dr. Howard Hanson, director of the Eastman School of Music, is chairman of the group which comprises Dr. Karl W. Gehrkens, Dr. Otto Kinkeldey, Dr. Earl V. Moore, and Oliver Strunk, assisted by Leonard Ellinwood, as statistician, and Burnet C. Tuthill as secretary.

Other committee reports dealt with the question of the repertoire to be studied by candidates for the B. M. degree, training requirements for faculty members, and a projected statistical report of existing conditions in member schools to be submitted to the association.

De Pauw University was elected, and Our Lady of the Lake College, San

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Musical America's Special Issue to Contain Index Feature

A FEATURE of the Special Issue of *MUSICAL AMERICA*, to be published on Feb. 10, will be an index of the complete calendar year of the magazine, following the custom inaugurated with the Special Issue of 1934. It will serve as a guide to the activities of artists and important organizations throughout this country and in Europe and should prove a valuable reference not only for ordinary index purposes, but also as an indication of the year's vast musical activity.

M. T. N. A. CONVENES IN MILWAUKEE FOR 4-DAY SESSION

56th Annual Meeting Brings Renewed Faith in Progress of Music Education—New Methods Discussed

Stiven Now President

Many Noted Speakers and Music by Various Ensembles Enliven Proceedings — Music Schools, State Teachers and Sinfonia Also Gather

By C. PANNILL MEAD

MILWAUKEE, Jan. 5.—The fifty-sixth annual convention, one of the most successful in its history, was opened on December 26 by the Music Teachers National Association, in conjunction with the National Association of Music Schools, and the Wisconsin State Music Teachers Association, all meeting in the Hotel Pfister. It is estimated that over 800 persons were in attendance during the four days, ending Saturday night, Dec. 29. Famous musicians from all over the United States were present to discuss interestingly, and occasionally originally, various topics connected with musical education, actual and potential.

Edwin G. Kappelmann, director of the Wisconsin Conservatory of Music, who was the local chairman, states that Milwaukee brought 430 new subscribers, which approaches a record. Mr. Kappelmann, with the competent assistance of Georgia Hall Quick, pianist member of the conservatory faculty, succeeded in turning out an almost perfect set of arrangements. Other concurrent events were the biennial convention of Phi Mu Alpha Sinfonia, musical fraternity, and a conference luncheon on Saturday of the National Federation of Music Clubs.

Stiven Elected Head

New officers elected were Frederic B. Stiven, of the University of Illinois, Urbana, who succeeds Dr. Karl W. Gehrkens of Oberlin Conservatory as president, and Edith Lucille Robbins of Lincoln, Neb., vice president. Donald M. Swarthout of the University of Kansas, secretary, and Oscar W. Denner of Pittsburgh, treasurer, were re-elected.

Following the Thursday morning call to order by President Gehrkens, the address of welcome was given by Francis E. McGovern, ex-governor of Wisconsin, and response for the association made by Charles N. Boyd of Pittsburgh. American composition: a few of its possibilities, was discussed by Cecil Burleigh, of the University of Wisconsin. (Continued on page 4).

MUSIC TEACHERS MEET IN SPIRITED ANNUAL CONCLAVE

(Continued from page 3)

and a paper on The Composer as the Source of All Musical Performance by A. Walter Kramer, Editor of MUSICAL AMERICA, was read by Dr. Gehrkens, as Mr. Kramer's train was late.

College Music a Topic

In the afternoon, George W. Dickinson, of Vassar College, talked on Music in the Liberal Arts College, and The College Type of Music Student. Other addresses included The Special Objectives of Music Appreciation, by Royal D. Hughes, Ohio State University; The Adjustment to the College Student of Teaching Methods, by Glen Haydon,



Frederic B. Stiven, of the University of Illinois, New President of the Music Teachers National Association

University of North Carolina; The Place of Musicology in the College, by Paul Lang, Columbia University. Philip G. Clapp, of the University of Iowa, discussed The Dilemma of Crediting Applied Music in the Bachelor of Arts Course, and Jerome Swinford, The Methods of Progressive Education in College Music. Other college music topics were unfolded by J. Lawrence Erb, of Connecticut College, New London; Otto Kinkeldey, of Cornell, and Karl H. Eschman, of Denison University.

The Elementary Piano Class was analyzed by Helen Schwin, chairman, Marjorie Kenny, Chicago, and Alvareta West, Cleveland. Demonstrations were given by Milwaukee children under the direction of Naomi Evans.

At Friday morning's general session, Albert Riemenschneider was heard on The Fall and Rise of the Recognition of Bach; Palmer Christian, University of Michigan, on the Literature of the Organ and its Performance, and Dr. George Pullen Jackson, Vanderbilt University, on the White Spirituals of the Southern Uplands. Mrs. Crosby Adams, of Montreat, N. Carolina, discussed The MacDowell Colony, at Peterborough. The afternoon session brought a paper on the Psychology of Piano Teaching, by James L. Mursell, of Lawrence University; The Mechanics of Piano Playing, by Otto Ortmann, Peabody Conservatory, Baltimore.

Hans Barth, of New York, was scheduled at this point for a recital of Easy Compositions by Modern Composers, but Mr. Barth being ill, Rudolph Ganz sub-



Kuhli Service

PRIZES AWARDED AT FRATERNITY BANQUET

At the banquet of Phi Mu Alpha Sinfonia, which convened in Milwaukee coincidentally with the M. T. N. A., Toastmaster Rudolph Ganz presents the prize check to Gail Kubik, winner of the fraternity's composition contest with his Trio, Op. 6. The Trio was played the same evening by the composer, violin; Anthony J. Loudis, piano, and Don Garlick, cello. Mr. Loudis, shown with Mr. Kubik, also received a check as prize for the best programs presented during the year (at Columbia University, N. Y.). Mr. Kubik now teaches violin at Monmouth College, Ill.

At the speakers' table, next to Mr. Ganz, are Dr. James T. Quarles, University of Missouri, supreme president of the fraternity; A. Walter Kramer, editor of MUSICAL AMERICA, the principal speaker, and Charles F. Rogers, University of Arizona, supreme vice-president.

stituted for him in the first part of the program and John Thompson in the second part.

The annual banquet in the evening under the direction of Georgia Hall Quick, who introduced the guests at the speakers' table, had Dr. Gehrkens, as the presiding deity, with Dr. Howard Hanson, director of the Eastman School of Music, as the speaker.

Saturday morning at a joint meeting of M. T. N. A. and N. A. S. M., Earl V. Moore, president of the latter organization, presided. Dr. Hanson spoke on Graduate Degrees in Music; Otto Kinkeldey compared American higher music education with that of Europe; Harold Butler, of Syracuse, discussed Song Literature; Karl Eschman expounded on the piano sonatas of Scriabin and Howard G. Bennett discussed Opera in Modern Germany.

Federation Luncheon

The luncheon of the National Federation of Music Clubs, with Mrs. John Alexander Jardine, national president, had the Tuesday Musical Club of Milwaukee as hostess. Dr. Hanson, Mr. Kinkeldey and Mr. Mursell, were the speakers. Mrs. J. Arthur Hervey presided.

Three conferences running simultaneously presented discussions of theory and wind instruments, and a meeting of State Association presidents. Glen Haydon, Arthur Shepherd, and George S. Dickinson appeared in the first and Leo Sowerby, composer, led a round-table discussion. Burnet C. Tuthill, of Cincinnati, was chairman of the Wind Instrument conference, when talks were given by Raymond Dvorak, University of Wisconsin, Arthur L. William, Ober-

lin Conservatory, and Harold Bachman, Chicago.

Sinfonia Meeting Eventful

The convention of Phi Mu Alpha was held in the Hotel Plankinton. An elaborate program was provided by the many famous musicians present, including a dance, on Wednesday evening and a banquet on Thursday. At the latter, Rudolph Ganz was toastmaster and A. Walter Kramer the principal speaker.

Three new honorary members were inducted, Mr. Kramer, Herman F. Smith, director of music in Milwaukee and conductor of the Lyric Male Chorus, and Dr. Glen Haydon, of the University of North Carolina.

Wisconsin Composers Heard

There were four or five concerts of greater or lesser length each day, each having some special merit to remove it from the usual category. On Wednesday night, delegates listened with pleasure to an entire program of compositions by Wisconsin composers, listing such well known names as Alexander MacFayden, Cecil Burleigh, Rudolph Ganz, Harriet Ware, Carl Eppert, Seneca Pierce, Uno Nyman, and several excellent younger musicians, Edna Frida Pietsch, Florence Betray Kelly, and John Carre.

To make a brief resume of the other outstanding programs, we must include the short concert by the MacDowell Club String Orchestra, Pearl Brice, conductor, a woman's organization, with Querin Deuster, pianist, playing brilliantly the first movement of the MacDowell A Minor Concerto. Much applauded was a concert by the Milwaukee Young Peoples Symphony, Milton

Rusch, conductor, on Thursday night in the Auditorium, during which Rudolph Ganz conducted his own suite, *Animal Crackers*, revealing wit, delicacy and sympathetic qualities and Mr. Ganz's orchestral resourcefulness.

Burnet C. Tuthill also conducted his own charming Bethlehem, and Mr. Rusch demonstrated his prowess in the rest of the program, which received many kind comments.

An unusual and exquisite list was that offered on Friday, by the Old Harp Singers of Nashville in White Spirituals of the Southern Uplands. This program, the result of amazing research on the part of Dr. George Pullen Jackson, created a literal sensation. The singers are young artists from Nashville, and do not play harps, but did present music which has a potentiality that may one day help to provide symphonic foundations for American composers.

Other Fine Concerts

The Augustana Choir, Rock Island, Ill., gave an excellent concert marked by some spectacular effects. The Lyric Male Chorus, of Milwaukee, regarded generally as one of the best singing ensembles of its kind in America, under the direction of Herman F. Smith, gave an exhilarating program after the annual banquet.

On Saturday, the Jane Dudley String Quartet of Madison with Louise Lockwood Carpenter, pianist; Margaret Diefenthaler and Roland Dittl, duopianists, and the Milwaukee Wood Wind Quintet, playing Carl Eppert's lovely Little Symphony, and the Poldowski-Barrère Suite Miniature, closed the musical part of the convention with great success.

Municipal Patronage of Arts Projected for New York by La Guardia

A committee of 118 has been appointed by Mayor La Guardia to formulate plans for municipal sponsorship of the arts in New York to "stimulate the artistic life and expression" of the city. Artists, actors, and musicians now receiving relief under PWA auspices probably will form the nucleus of the project. The committee, including some of the foremost artists and art patrons in New York, will hold its first meeting in City Hall on Jan. 14.

Munich Opera Plans Seldom Heard Works for 1934-35 Season

MUNICH, Jan. 1.—The Bavarian State Opera under its new Intendant General Walleck will produce a number of seldom heard works during the 1934-35 season, including Siegfried Wagner's *Barenhäuser*, Moussorgsky's *Boris Godounoff*, Strauss's *Die Frau ohne Schatten*, Verdi's *Machbeth*, Attenberger's *Flammendes Land*, and the premiere of Fischer's *Ulenspiegel*.

Seitzky Conducts New Hadley Work

BOSTON, Jan. 5.—Henry Hadley's *Scherzo Diabolique*, inspired by a terrifying automobile ride at night, is a novelty to be introduced by the Peoples Symphony, conducted by Fabien Seitzky, at its sixth concert on Jan. 13. Mendelssohn's *Scotch Symphony*, Tchaikovsky's *Francesca da Rimini*, and the latter's *Violin Concerto*, played by Celia Gomberg, will complete the program.



Lotte Lehmann Sang the Marschallin for the First Time in New York

ON Friday afternoon, Jan. 4, the management restored to the repertoire, after an absence of five years, Richard Strauss's *Der Rosenkavalier* (The Cavalier of the Rose), which should have remained as a regular item ever since its premiere here in 1913. But contemporary music dramas, for which royalties must be paid to composer and publisher, and very justly, we think (for unless there were first a composer there could be no performance), have had a way of being dropped in and out at the Metropolitan in the reign of Gatti-Casazza—Montemezzi's beautiful *The Love of the Three Kings* (first heard the same year as *Der Rosenkavalier*, by the way) to mention one other.

Great interest was displayed by the large audience, though there were many present who knew nothing about the work, as a result of the Metropolitan's present policy of insuring itself against loss by selling performances to various organizations, the latter disposing of the tickets often at advanced prices to their own following for the benefit of worthy charities.

Gay and Alluring Music

What many believe to be Strauss's best stage work again proved its worth. In this setting of von Hofmannsthal's grand comedy of that period in the Vienna of Maria Theresa, that ranged between imperial grace and baronial vulgarity, Strauss has written not only some of his gayest and most alluring music—I refer to much in addition to the superb waltzes—but also passages

Rosenkavalier is Revived at the Metropolitan

which, for genuine beauty and sincerity of expression, can be matched only by a few portions in his tone poems and by not more than a dozen of his songs. The monologue of the Princess von Werdenberg in Act I, the superb presentation of the rose in Act II, and the glorious trio in Act III are Strauss at his best, Strauss without pose, Strauss the master, placing his prodigious technique at the disposal of warm and natural inspiration. Would that he had done this more often before *Der Rosenkavalier*—and since!

All operas depend, of course, on the pulse set by the conductor. But I can think of hardly any work in which the conductor plays a more vital role than in *Der Rosenkavalier*. It has never been one of Mr. Bodanzky's happier undertakings; in fact, when in 1915, he succeeded Alfred Hertz, who led the

was a vision of loveliness. Her deportment throughout the work was truly aristocratic and her realization of the arrival of the twilight of her emotional life was deeply moving. She did some superb singing, despite the fact that she was said to be suffering from a cold.

Similarly, Mr. List as the dissolute Baron Ochs, likable despite his grossness, the jolly, rotund figure of the Vienna court, won new laurels for himself and convinced us again that he is an artist of the first rank. I have heard many in this unique role, including the late Otto Goritz, who created it so successfully here, but Mr. List is the best. His makeup was magnificent, the lightness of his acting in the waltz sections in the second and third acts truly fetching. He employs his fine voice with great variety of color, to make this music appealing, instead of growling it in the manner of many of its interpreters. And he has a low E!

Mme. Olszewska and Miss Fleischer are hardly well cast as Octavian and Sophie. Sophie is what the Germans so properly call a *Backfisch* and the illusion is not created happily by a singer more than twice the character's years. This, despite Miss Fleischer's excellent acting. (Edith Mason and Elisabeth Schumann were for us perfect as Sophie.) Vocally, she managed most of the second act music well, though her tone was at times tremulous. Only in the final act did Mme. Olszewska please us by her fine sense of comedy. Her first act lacked characterization and her entrance with the silver rose in Act II missed fire. One recalls the radiant appearance at back centre of the stage at this point of Mme. Jeritza in her daz-



Willinger
Emanuel List Was the Baron Ochs of the Revival

zling silver garment, the finest Octavian the Metropolitan ever had.

As the parvenu, von Faninal, Mr. Schützendorf was capable, as was Mme. Manski as his wife, Marianne. Mr. Bada as Valzacchi and Miss Doe as Annina did their parts with skill. The smaller roles were presented in varying fashion, some of them adequately, others showing plainly the need of more rehearsal for proper co-ordination. The choral parts were well sung. As for Mr. von Wymetal's stage direction, it was better than we have been accustomed to expect from him, but less good than it should be.

Der Rosenkavalier is back in the repertoire. Let us hope it will remain there and that succeeding performances will reveal greater brilliance of execution than did this one, which was good, but not distinguished.

A. WALTER KRAMER



Artur Bodanzky Conducted at the Return of the Strauss Opera

American premiere so capably, Mr. Bodanzky was as mechanical as could be imagined. Only in recent years has he caught something of the spontaneity of this music. Much of it still eludes him, as it did this time. His tempi are, on the whole, too fast and his treatment of the dynamic scale of the work too heavy. He was not only guilty of overpowering the singers; at times, he completely submerged them. He ought to hear Strauss conduct this music, Strauss the composer of voluminous orchestral tone, who, when he conducts opera, establishes a relative *forte* and *piano* where intensity takes the place of loudness, thus permitting the human voice to come through in all its beauty.

Lehmann and List Triumph

For two of the singers it was an indisputable triumph, Mme. Lehmann and Mr. List. Mme. Lehmann, whose interpretation of the Marschallin had been spoken of in glowing terms but who sang it for the first time in New York, gave us the loveliest personation of this lovable lady since Frieda Hempel. In voice and in figure Mme. Lehmann is ideally suited for it. She made her monologue a touching episode, one that combined in its expressiveness the beauty of both the text and the music. In the final act, in her gown of gold and green and her exquisite head-dress, she

VERDI'S FORZA DEL DESTINO COMES BACK

AS murder will out, *Forza del Destino* will come back. In view of the homicidal character of the plot of Verdi's gloomy but mellifluous opera, no apologies need be made for the parallel. However, it is not the plot that matters in this work, as was proved again when it returned to the stage of the Metropolitan, as the first revival of the season, on the evening of Jan. 3, after an absence of two seasons. *Forza del Destino* is a strong contender for the palm as Mr. Gatti-Casazza's most-revived opera. It has had three periods on the shelf since he first introduced it to his subscribers on Nov. 15, 1918, more than half a century after its St. Petersburg premiere; or, for that matter, its first New York performance, mid-way in the eighteen-sixties. In spite of absences of two and three seasons at a time, it has achieved a total of thirty-five performances at the Metropolitan, all during the Gattian regime now drawing to its close.

Like its predecessors, the latest revival was not so much that as a resumption, the production being substantially the same as at the last previous performance on Jan. 22, 1932. The chief singers had all been heard previously in the same roles. One, Mr. Paltrinieri in the small part of Trabuco, had served in the same capacity at the opera's belated first introduction to the Metropolitan in 1918. The stars then—and stars indeed!—were Caruso, Ponselle (her debut), De Luca and Mar-

dones. In their stead, this performance presented Martinelli, Rethberg, Borgioli and Pinza, with Miss Swarthout succeeding to the part that had been sung at the outset by Alice Gentle and since that time filled by so many others that it never became identified with any one singer's personality. Miss Swarthout was perhaps the best of the line, singing and acting vivaciously, but the role remains a make-shift in the direction of additional feminine life and light in a work that is fairly overwhelmed by melancholy males.

Burdens on Tenor and Soprano

With due acknowledgment made of Mr. Pinza's sonorous singing of the music of the Abbot in the monastery scene—singing that recalls but does not ef-

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LA FORZA DEL DESTINO, opera in four acts. Italian text by Francesco Piave, after a Spanish play, *Don Alvaro*, by the Duke of Rivas. Music by Giuseppe Verdi. At the Metropolitan Opera House.

Marquis of Calatrava... Louis D'Angelo
Donna Leonora... Elisabeth Rethberg
Don Carlos of Vargas... Armando Borgioli
Don Alvaro... Giovanni Martinelli
Preciosilla... Gladys Swarthout
The Abbot... Ezio Pinza
Father Melitone... Alfredo Gandolfi
Curra... Elda Vettori
The Alcade... Millo Picco
Trabuco... Giordano Paltrinieri
A Surgeon... Paolo Ananian
Dances by Rita De Leporta, Giuseppe Bonfiglio and Ballet. Conductor, Vincenzo Bellizza. Stage director, Desiré Dérèvre. Chorus master, Giulio Setti.

DER ROSENKAVALIER, comedy in three acts. Book by Hugo von Hofmannsthal. Music by Richard Strauss. Revived at the Metropolitan Opera House. Benefit for the Florence Crittenton League, Inc.

THE CAST

Princess Werdenberg (Marschallin)	Lotte Lehmann
Baron Ochs of Lerchenau	Emanuel List
Octavian	Maria Olszewska
Von Faninal	Gustav Schützendorf
Sophie	Editha Fleischer
Marianne	Dorothee Manski
Valzacchi	Angelo Bada
Annina	Doris Doe
Commissary of police	James Wolfe
Major domo of the princess	Max Altglass
Major domo of von Faninal, innkeeper	Marek Windheim
Notary	Arnold Gabor
A singer	Alfio Tedesco
Three orphans: Helen Gleason, Lillian Clark, Dorothea Flexer	
Milliner	Phradie Wells
Hairdresser	Juan Casanova
Leopold	Ludwig Burgstaller
Animal vendor	Raffaele Lipparini
A Negro boy	Madeleine Leweck
Conductor, Artur Bodanzky. Stage director, Wilhelm von Wymetal, Jr. Chorus master, Giulio Setti.	

QUAKER CITY HEARS HOLIDAY PROGRAMS

Choral Society Gives Traditional Messiah—Operatic Group Is Active

PHILADELPHIA, Jan. 5.—The Choral Society's presentation of The Messiah on Dec. 27 in the Drexel Institute Auditorium, recalled substantially the excellence and even brilliance of the former years. Now in its thirty-eighth season, it has become traditional for the Choral Society to give the Handel oratorio, now nearly two centuries old, at Yuletide. The presentation took on new interest, also, in inaugurating what will doubtless be a considerable revival of Handel's works, in commemoration of the 250th anniversary of his birth this year. The Messiah was first given in Dublin in 1741.

The Choral Society is doing yeoman's work in presenting and reviving the great oratorios and cantatas, and its concerts are nowadays the only opportunities afforded for hearing great choral masterpieces, such as Messiah, Elijah, Seasons, etc. This year the chorus consists of 150 voices. Dr. Henry Gordon Thunder, its founder and only conductor, has drilled it to precision. Some of the best work of the evening was done in the great vocal ensembles, Behold the Lamb of God, Surely He Hath Borne Our Griefs, Worthy is the Lamp That Was Slain, and the great finale, Amen, to say nothing of the spirited Hallelujah chorus. The solo quartet, which was of notable competence, included Martha Facklaer, soprano; Margaret Harshaw, contralto; Louis Smith, tenor, and Fred Robinson, bass.

Operatic Society Gives Double Bill

The Philadelphia Operatic Society, now in its twenty-eighth year, gave its mid-season production of "Opera in English, for and by Americans," (to quote its musical platform), on Dec. 19 in the Academy of Music, Cavalleria and Pagliacci being the bill. John Thoms, who had prepared the familiar double bill with special attention to the chorus values, conducted with firm control. The choristers who are a major asset of the organization acquitted themselves admirably. The soloists too were satisfactory in familiar and therefore dangerous roles. They were for Cavalleria, Mathilde Lehman, Santuzza; Elizabeth Meigs, Lola; Katherine Felsh, Mamma Lucia; Clifford Pollard, Turridu, and William Swayze, Alfio; and for Pagliacci, Julia Lane Daum, Nedda; Foley Cahill, Canio; James Wining, Tonio; Edward Rhein, Silvio, and Harry Stanley, Beppe.

The Don Cossack Chorus, made its first appearance here in some time, on Dec. 17 in the Academy of Music, under the auspices of the Philadelphia Forum, William K. Huff, executive director. A large audience was duly applause. Serge Jaroff conducted.

Lea Luboshutz was the first recitalist of the annual series of faculty artist programs at the Curtis Institute, given on Dec. 17 in Casimir Hall. Her selection of works was markedly violinistic, and she had opportunity to display the resources of an unfailing and impeccable technique. Outstanding was here sure musicianship and convincing interpretation. The Bach Sonata in E, Prokofieff's Concerto in D and the Chausson Poème, were the longer works programmed and

Leopold Stokowski to Return as Guest Conductor Next Season

PHILADELPHIA, Jan. 5—

Leopold Stokowski will return next season as guest conductor of the Philadelphia Orchestra for a term of three months, according to his own statement made today just before his departure for California and the Orient. He also is expected to conduct a special performance of Parsifal during the spring of 1936.

Meanwhile a meeting of the board of directors of the orchestra association has been called for Jan. 30 in which an attempt will be made to iron out differences with Mr. Stokowski which probably will include a reorganization of the board and a reduction in its personnel. A full reconciliation between conductor and directors is anticipated.

they were supplemented by the Chopin Nocturne, Op. 28, No. 2; Szymanowski's Tarentelle, brilliantly performed, and the Kreisler Op. 6, a Recitative and Scherzo-Caprice. For an encore Mme. Luboshutz, gave a Kreutzer Etude. Harry Kaufman was her accompanist.

Stringart Quartet Pleases

The Stringart Quartet, Marian Head and Arthur Cohn, violins; Gabriel Braverman, viola, and Victor Gottlieb, cello, gave its second concert of the season on Dec. 18 in the assembly hall of the First Unitarian church of Germantown, offering the youthful "Milan" Quartet of Mozart for what is believed the first time in America, Sibelius's Intimate Voices, and Rubaiyat by the contemporary Spaniard, Adolfo Salazar, for the first time in this city. In addition there was the Mozart Quartet in F as a mature contrast to his boyish effusion. Of all the works, outstanding in quality of performance was the Sibelius, too long left on dusty music shelves when its place is in the concert hall. The Salazar fantasies, a septet of short movements, were of a nationalistic tinge and good writing. The group played with unusual finish.

The annual Christmas program of the Matinee Musical Club was given on the afternoon of Dec. 18 in the Bellevue Ballroom. A novelty was Christus Nativit, composed especially for the club chorus by Dr. Harry A. Sykes, its conductor. The vocal ensemble did excellent work in this melodious number and in Czech Yule songs and familiar carols. The guest soloist, Edward Rhein, baritone, revealed a smooth voice, well placed, in Lieder and in a group of songs in English. Stanley Zeman accompanied. Club members who participated in the varied program were Helen Rowley and Helen Weiss, violins; Helen Boothroyd Sauer, celesta; Myrtle Piper Lutz, organist; Florence Frantz and Florence Weber, pianists.

The choir of the Church of St. Luke and the Epiphany was heard to timely advantage in a program of unusual Christmas music on Dec. 18 in the Academy of Music Foyer. Dr. H. Alexander Matthews is the conductor of the group. The carols and noels sung were interestingly arranged according to nationality.

W. R. MURPHY

The Vienna Opera is planning a tour of South America during 1935.

Stokowski Applauded at Concerts Terminating His Present Contract

Conductor Reiterates Personal Loyalty to Philadelphia Forces in Farewell Address—Hints at Reconciliation

PHILADELPHIA, Jan. 5.—Leopold

Stokowski made his last appearance as conductor of the Philadelphia Orchestra for an indefinite period on Dec. 21, 22 and 26, the last date terminating his present contract. The three concerts were a series of ovations, audiences taking every opportunity to applaud him and the addresses he gave on each occasion. In these he reiterated his loyalty to the Philadelphia Orchestra, his high hopes for its future development along expanding lines, and his views on how its present success might be maintained and gave intimations of his later association with the organization. The program:

Christmas Music	Handel
Symphony No. 1 in C Minor	Brahms
Siegfried's Death and Brünnhilde's Immolation	Wagner

Seasonably appropriate was the Yuletide excerpt from The Messiah which was performed with much feeling and reverence. The Brahms was soundly read and minus some of the liberties of tempi which the conductor has taken with the work heretofore. The consequence was a clarified performance, free from that "muddiness" which used to be urged both against the composer and various conductors of the symphony. The dramatic urge was propulsive in the Wagner excerpts, which give the consummation of the immortal tragedy of the Ring.

Reiner Leads Viennese Program

A "popular concert" was the fourth of the Sunday night series of the Philadelphia Orchestra on Dec. 30 in the Academy of Music. Fritz Reiner conducted an all-Viennese program, with Raya Garbousova, cellist, as soloist:

Overture, The Beautiful Galatea	Suppe
Fantasy in F Minor	Schubert-Dohnányi
Symphony No. 2, Second Movement ..	Mahler
Concerto in D	Haydn

Miss Garbousova

Treasure Waltz, from Gypsy Baron Perpetuum Mobile; Overture, The Bat Johann Strauss

While only Schubert and the younger Strauss were natives of Vienna, the program had a community of mood in that the others passed much of their creative lives there. None of the contemporary conductors can quite do with the characteristic music of Vienna, as exemplified in the opening number and the entire second half of the program, just what Mr. Reiner accomplishes in verve and vivacity in recreating the charming spirit of the place and the gayety of the people as mirrored in enduring music. He was rewarded with a tremendous reception. The ovation almost approached Mr. Stokowski's valedictory earlier in the week. In addition to the manifest lure of the program as announced, must be considered the fact that Mr. Reiner has a definite public, which remembers his great Elektras for the Philadelphia Grand Opera Company, his glorious Rosenkavalier of a few weeks back, his Viennese and other programs of recent seasons at the Robin Hood Dell.

Miss Garbousova, making her debut here, proved a youthful but adept mistress of her instrument. Her tone was sonorous and sweet, uniform through the scale, and of ample but not excessive

power. In addition to her superb musicianship she has sound ideas of interpretation, as evidence in the slow movement of the Haydn.

Two Groups Heard

The City Symphony, an LWD project, giving two or three free concerts a week, played for a good sized audience on Dec. 28 at Irvine Auditorium of the University of Pennsylvania, Thaddeus Rich conducting the following program:

Figaro Overture	Mozart
Symphony No. 7, in A	Beethoven
First L'Arlesienne Suite	Bizet
Meistersinger Prelude	Wagner

The group of unemployed musicians has been playing together as a unit for more than a season under Dr. Rich's direction and it has acquired a satisfying solidarity of tone and a technical cooperation. The familiar numbers of the program were excellently played, especially the Beethoven, which was eloquent and direct.

The Old York Road Symphony, composed of ninety amateurs, centering about one of Philadelphia's important suburban sections, opened its season on Dec. 9 before a capacity audience in the Keswick Theatre, Glenside. Louis Angelety, formerly a violinist of the Philadelphia Orchestra, is the conductor and he has already put his forces into good playing shape. The ambitious program contained mainly familiar items, but one as unwanted as the Beethoven Symphony No. 2. Good work was done in the Mozart Magic Flute Overture, the Wilhelmj arrangement of the Bach Air for G String and Sibelius's Valse Triste. The soloist was Chief Caupolican, formerly leading baritone of the Philadelphia Grand Opera Company, who sang Wolfram's aria from Tannhäuser and the Bizet Toreador Song, as well as a group of shorter works, all of which were capably sung and cordially received.

W. R. MURPHY

La Forges Honored at Carter Reception and Musicale

In honor of Frank La Forge, the new president of the Musicians Club of New York, and Mrs. La Forge, a reception and musicale was given by Mr. and Mrs. Ernest Carter at their home on the evening of Jan. 3, at which many musicians of the club and friends of the Carters were present. The Gordon String Quartet gave an excellent performance of Mr. Carter's Quartet in G, a work of appealing melodic quality, written with distinguished musicianship. Particularly admired were the expressive Larghetto lamentoso and the brilliant, concluding Moto Perpetuo. Mr. Carter was applauded heartily at the end of the work. The quartet also played three movements of Moussorgsky's Pictures at an Exposition, transcribed by Alfred Pochon and as an encore Lalo's French Serenade.

Mabel Miller Downs, soprano, sang the aria from Mozart's Il Re Pastore, with violin obligato by Mr. Gordon, accompanied at the piano by Beryl Blanche.

Guy Maier in Lecture Recital on Two-Piano Playing

Guy Maier, assisted by his pupil, Morton Sultan, gave a lecture recital on two-piano playing for teacher and student in the Carl Fischer Concert Hall, New York, on Dec. 28. Music of Mozart and Godowsky's Minatures composed the program.

STRAVINSKY'S MAVRA HAS AMERICAN PREMIERE



(Continued from page 3)

part of the post-war modernists. Stravinsky's orchestra, as heard at Philadelphia, was not an economical one in point of numbers, but it reduced the higher strings to two solo violins and solo viola and relegated 'cellos and basses to an ostinato that deprived them of their customary identities. Wind, brass and percussion were relied upon to give the score its hard-edged brightness and its parodic sting. The character of the music was set in a prelude that possessed more of vigor than of thematic substance worthy of the ingenuity expended upon it.

A special curtain rises to disclose the dwelling of Parasha in the St. Petersburg of 1840. A small house with its rooms exposed to the audience and the elements as only scenic houses or those hit by hurricanes would be likely to do in so northerly a climate, nestles against a background of snow-covered streets, walls, trees, steeples, suggesting the toy village of a nursery. Parasha, sewing, sighs for her Hussar. The orchestra by this time has begun a variety of vamping that can only imply a parody of the big guitar accompaniments of old-fashioned Italian opera. Miss Kurenko, in red wig, disposes neatly of the vocal part, angularly melodious, Russian in its phraseology. The Hussar enters to serenade Parasha. As bodied forth by Mr. Ivantzoff he is burly and assertive. The serenade might be described similarly. There is another fling at Italian opera as a tryst is arranged for the following evening. The Hussar departs.

The motivation of the opera is disclosed with the entrance of Parasha's mother. The servants have left. The kitchen is in disorder. Parasha must find a new cook. A cavorting but cold-blooded orchestra drives home, pistol-like, the crying need of the day. Parasha having gone on her errand, the Neighbor enters. The Russianisms of the music continue as, for want of anything better, Mother and Neighbor sing about the weather. There is also a new bonnet or shawl to discuss. The pair are interrupted by the return of Parasha with the new cook. There is no difficulty in recognizing the Hussar under a mountain of petticoats. He minces, forgets himself, struts, remembers, minces again. Neighbor and Mother conveniently withdraw, affording opportunity for a not very heart-warming love duet. By this time, one suspects the composer of being weary of keeping his tongue in his cheek. Parasha, too, withdraws, leaving the new cook to do the chores. There is momentous music in the orchestra as he paces up and down. Something of great importance plainly is on his mind. He strokes his chin and rubs his cheeks. From under the clutter of petticoats he removes his belt and begins honing a knife. Soap suds from a washtub pro-



Maria Kurenko Sang Parasha in the Stravinsky Parody Opera

vide lather for his face. The scraping of knife on cheek begins—

In tumble the three women—there are shrieks—the Hussar runs—some one faints—the curtain closes with the weathercock on the top of the house revolving like mad. That is Mavra, a first-rate example of what the Germans of the post-war period styled "Opera Groteska"; a sort of comic-strip opera that found its peak, perhaps, in Hindemith's *Neues vom Tage*, the opera about publicity and divorce, with its bathtub aria in which the heroine, seated in her tub, sings of the joys of hot and cold running water. Hindemith's work is the more clever, as well as the longer of the two. For brevity, the palm must be extended to one called, *In Zehn Minuten*—lasting just ten minutes—which figured in one of the festivals at Baden-Baden; otherwise forgotten by one who was present—even to the name of the composer!

The warm and richly textured orchestral score of *Hansel and Gretel* was a glow of color as the Philadelphians played it. But, always excessive for its children's folk story, the sumptuous scoring, when performed by the full symphonic ensemble, swamped the little opera on the stage. Little of the English text could be understood and frequently the voices themselves were obscured.

Serge Soudeikine's Setting and (Upper Left) His Special Curtain for *Mavra*. Below is the Artist's Conception of the Characters (From the Original Drawings)



Those participating were Joseph Royer as Peter, Thelma Votipka as Gertrude, Georgia Standing as Hansel, Margaret Codd as Gretel, Kathryn Meisle as the Witch, and Agnes Davis as both the

Sandman and the Dewman. Miss Meisle's characterization was the outstanding one of a performance otherwise better staged than sung.

OSCAR THOMPSON

BERG'S LULU SCORES IMMEDIATE SUCCESS

Berlin Audience Acclaims Suite from Opera Under Kleiber's Baton

BERLIN, Jan. 1.—The State Opera once more assumed a position of world interest when Erich Kleiber gave the world premiere of Alban Berg's new orchestral suite taken from his recently completed opera, *Lulu*, at the second concert of the State Opera's winter series.

It was Tietjen's original intention to give the work in operatic form under Kleiber's baton. It was Kleiber, it will be recalled, who sponsored the world premiere of *Wozzeck* at this same house on Dec. 14, 1925. Berg, however, preferred to have the music speak for itself first, and prompted by this desire, arranged a symphonic suite in five movements from excerpts selected for their musical continuity rather than their dramatic sequence in the score. In method the work resembles *Wozzeck* in that each scene has a distinct musical form, which thus lends itself admirably to a suite of this nature. The sequence, as given by Kleiber, consists of a

Rondo, an Ostinato, a coloratura aria, four variations on a popular theme, and an Adagio in three parts. In structure it runs the gamut from the unsophisticated C Major scale to the perplexities of the twelve tone system, from simple homophony to the most elaborate counterpoint, and from a violin solo to full orchestra with the additional fanfare of piano, saxophone and vibraphone.

Exhibits Beautiful Craftsmanship

The first movement (Andante) combines various passages allotted to one of the leading characters in a rondo-like movement that develops gradually to a great hymnodic coda. It contains the most delicate and impassioned love music of the opera and has many passages of ethereal delicacy and beauty. The Ostinato (Allegro) is derived from the transition music of the third act and is conceived by the composer as the orchestral accompaniment of a film connecting the two parts of the tragedy and illustrating the changes taking place in *Lulu's* fate. After working up to a tremendous climax like a rushing, mighty wind, the music sinks to a quiet

(Continued on page 17)

Boston Forces Acquaint Audiences With Works By Toch and Szymanowski

Spalding and Huberman Are Guest Soloists with Symphony Under Leadership of Koussevitzky and Burgin, Respectively

BOSTON, Jan. 5.—In Symphony Hall on Dec. 18, the Boston Symphony continued its Tuesday series with Schumann's Overture to *Manfred* and the Schubert Unfinished Symphony. Bronislaw Huberman, violinist, was the assisting artist, playing the Brahms Concerto. The work of the orchestra in the overture was not too commendable, but the Unfinished Symphony, because of more recent performance, was more successful. The interest of the audience centered upon Mr. Huberman, who won the approval of his listeners through a very individual interpretation of the concerto. Inasmuch as the artist had the honor, at the age of thirteen, to play this work in the presence of the composer, it is to be assumed that his conception of it falls in line with the ideas of Brahms himself, although the familiar measures were divided into a series of brilliantly executed episodes rather than the more closely knit pattern we are accustomed to recognize. Dr. Koussevitzky conducted.

New Toch Work Heard

For the ninth pair of concerts on Dec. 21-22 the program was as follows:

Concerto Grosso No. 8, Op. 6 (Christmas Concerto) for String Orchestra and Organ	Corelli
Symphony No. 1 in B Flat, Op. 34.....	Edwin Burlingame Hill
Big Ben. Variation Fantasy on the Westminster Chimes (First time)	Ernst Toch
Symphony in C Minor, No. 3, Op. 78.....	Saint-Saëns

Owing to a sudden indisposition of Dr. Koussevitzky, Richard Burgin, concertmaster, conducted these concerts, as well as the one which the orchestra gave in Cambridge on Dec. 20, at which time the Toch Variations were given a first performance by this orchestra. The work was written in New York last fall, and was inspired by the chimes as they struck the full hour one foggy night.

"The theme," writes Dr. Toch, "lingered in my imagination for a long while and evolved into other forms, somehow still connected with the original one, until finally, like the chimes themselves, it seemed to disappear into the fog from which it had emerged. I have sought to fix this impression in my Variation Fantasy." The work opens and closes with the announcement of the full chimes and after the statement of the theme by the strings, it occurs in fragmentary form throughout the various choirs of the orchestra. Some portions of the work reveal the composer as one ably qualified to pen measures highly imaginative and pictorial, some of which adequately express the elusive quality of objects shrouded in mist . . . others, singularly enough, are more suggestive of the aridity of a western plain during a prolonged drought; a curiously made score of uneven worth. Mr. Burgin gave it a well informed reading which was received with enthusiasm.

Professor Hill's symphony came to a first performance in 1928, when Dr. Koussevitzky, to whom the score is dedicated, placed it upon the program of March 30. At that time the composer wrote, "It has no descriptive basis, hints

at no dramatic conflict, or spiritual crisis. It attempts merely to develop musical ideas." And in the development, Professor Hill sustains his reputation for musical scholarship. In this,



Ernst Toch, Whose Variation Fantasy Was Given Its Premiere by the Boston Symphony

as in the Corelli Concerto Grosso and the Saint-Saëns symphony, Mr. Burgin conducted with authority.

Szymanowski Concerto Played

The 10th pair of concerts on Dec. 28-29 brought Albert Spalding as soloist for the following program:

Symphony in A (Italian)	Mendelssohn
Op. 90.....	Second Concerto, Op. 61. Karol Szymanowski
Second Concerto, Op. 61. Karol Szymanowski (First time in the United States)	Mr. Spalding
Symphony No. 5 in E Flat, Op. 82.. Sibelius	

Following his enforced absence, Dr. Koussevitzky was warmly welcomed and gave a spirited reading of the Mendelssohn symphony, so spirited in fact as to cause considerable comment. Yet in the accelerated tempi was found a profitable solution of a work which to twentieth century ears seems naive, both in thematic material and in its treatment. The Sibelius was first performed by the Boston Symphony in 1922 and it has since had several performances. It wears well.

Having experienced the recent violin concerto by Malipiero, and at the concert under review, the latest one by Szymanowski, this commentator is moved to speculate upon the possibilities of Boston as an experimental laboratory for musical ideas, new at least, to their sponsors. Boston is always happy to place at the disposal of any serious composer the resources of her orchestral and choral forces, yet after the first performances are concluded, the listener is prompted to ask "Well, what of it?" Neither the fine musicality of Mr. Spalding nor the virtuosity of this orchestra could invest the Szymanowski work with the enduring quality of the Brahms or the Sibelius.

Although the solo instrument is followed more closely by the orchestra in the Szymanowski than in the Malipiero work, it exemplifies the modern idea of the concerto, and if the music were translated into terms of line drawing, the result would be something more nearly approaching the angularity of a Picasso rather than the refinements of a Sargent. Mr. Spalding's performance was above reproach and Dr. Koussevitzky



Karol Szymanowski, Whose Second Violin Concerto Was Introduced to America by Albert Spalding

vitzky and the orchestra offered admirable support.

Handel and Haydn Society Active

In Symphony Hall on Dec. 20 the Handel and Haydn Society offered what bids fair to be its annual program of Christmas carols, old, new and unusual. A large audience applauded Mr. Stone and his singers. For assisting artist, the society called Frieda Hempel, soprano, who contributed two groups of carols and songs. The society gave its Christmas performance of *The Messiah* on the afternoon of Dec. 23, with Meriel Blanchard, soprano; Elsie Lovell Hankins, contralto; Franz Trefzger, tenor, and Walter Kidder, bass, as soloists. This was the society's 165th performance of this oratorio and it inaugurated the 120th season of the organization.

Among the activities sponsored by the Fabien Sevitzky Young Musicians' Orchestra and Vocal Ensemble was a stage production of Mascagni's "Cavalleria Rusticana" in Jordan Hall on Dec. 15. The orchestra also played the Overture to *A Midsummer Night's Dream* and Abram Bernard, violinist, played the first movement of the Mendelssohn Concerto.

Wagner Program Praised

With Mr. Sevitzky conducting, the People's Symphony gave its first supplementary concert of the season in Jordan Hall on Dec. 30, at which time it offered excerpts in concert form from *Das Rheingold*, *Die Walküre*, *Siegfried* and *Götterdämmerung*. The soloists were Frances Madden as Brünnhilde, Corinne Paine, Sieglinde; John Percival, Wotan; Arthur Grenier, Alberich; Mesdames Esther Nagel, Jean Ulrich, Corinne Paine, Esther Solar, Sophie Gilfenbaum, Ruth Plenty, Louise Hershey, Helen Goldstein and Eva Brown as Valkyries. The Rhine Daughters were Frieda Rosenthal, Woglinde; Phebe Davison, Wellgunde and Grace Donahue, Flosshilde. For the People's Symphony Orchestra to project such a program means more than appears upon the surface, and Mr. Sevitzky and his forces should be congratulated upon having carried through a program of such dimensions. Without exception, the voices were good and the entire program merited a much larger audience.

An outstanding concert of chamber music during the month of December was that of the Chardon String Quartet and Paul Wittgenstein. The program included Eugene Goossens's *Fantasy Quartet*, Op. 12, *Voces Intimae*, Op. 56 by Sibelius and Korngold's Suite

for two violins, 'cello and piano (left hand). A large audience applauded the work of the quartet and at the conclusion of the Korngold Suite (which by the way is not likely to enhance the reputation of its composer, despite its tremendous technical difficulties) the audience gave Mr. Wittgenstein an ovation which he justly shared with Messrs. Lauga, Knudson and Chardon who accompanied him.

The Don Cossack Choir, Serge Jaroff, conductor, gave a concert before a capacity audience in Symphony Hall on Dec. 16.

GRACE MAY STUTSMAN

STRAVINSKY BALLET GIVEN IN CHICAGO

Ballet Russe Employs Fokine Choreography in Their First Performance

CHICAGO, Jan. 5.—The Ballet Russe of Monte Carlo filled a week's engagement at the Auditorium, from Dec. 26 to Jan. 2. The novelty of the week was the organization's first American performance of Stravinsky's *Firebird*. This called forth every resource of the admirable group and proved to be perhaps the most brilliant and graceful number in the repertoire. The choreography of Fokine, originally employed by Diaghileff, was used, with excellent sets and fascinating costumes by Nathalie Gontcharova. The principal roles were danced by Alexandra Danilova, Tamara Grigorieva, Leonide Massine and David Lichine. A large orchestra played the still sensational score with splendid effect under the spirited leadership of Antal Dorati. Georges Auric's *Conurrence*, de Falla's *Three Cornered Hat*, *Boutique Fantastique*, *School of the Dance* and others were also given.

Apollo Club Active

The Apollo Musical Club, Edgar Nelson, conductor, gave its annual performance of Handel's *Messiah* in Orchestra Hall on Dec. 26. The soloists were Charlotte Simons, soprano; Margaret Gent, contralto; William Miller, tenor, and Reinhold Schmidt, bass. The Chicago Symphony assisted.

Another annual *Messiah* performance, that of the Swedish Choral Club, was held in Orchestra Hall on Dec. 23, Harry T. Carlson conducting. The soloists were Marie Sidenius Zendt, soprano; Marie Morissey, contralto; Walter Pontius, tenor; Mark Love, bass. Members of the Chicago Symphony furnished the orchestral background.

A delightful program of Southern mountain ballads, spirituals and folk songs, was presented by the Carolina Folk Singers of the University of South Carolina at Curtiss Hall on Dec. 19. Though a student group, these young men have been well trained by their conductor, Maurice Matteson, who is responsible for many of the arrangements used.

Celia Steinpress, pianist, made an excellent impression in a recital given at the Chicago Woman's Club on Dec. 19 under the auspices of Beta chapter of Sigma Alpha Phi.

ALBERT GOLDBERG

Raudenbush Is New Conductor of MacDowell Orchestra

George Raudenbush, the new conductor of the MacDowell Club String Orchestra, succeeds Sandor Harmati. The first concert is scheduled for Jan. 12 at the MacDowell Club and will be an all-English program with Emily Roosevelt, soprano, as soloist.

MEPHISTO'S MUSINGS



Dear Musical America:

Was there loud laughter or only a polite chuckle down around Thirty-Ninth Street, I wonder, when a big audience said "Ouch" up around Fifty-Seventh Street on a recent Sunday afternoon—and said it in the Thirty-Ninth Street way.

Not that I credit any of the members of the Metropolitan Opera House orchestra, or its conductors, or members of the opera executive staff, with being so balefully-minded as to rejoice when a horn player elsewhere loses his lip or a trombone section not domiciled at the house of Gatti gropes disconsolately for its notes.

Those Metropolitan fellows are all amiable men and sympathetic toward their brethren I am sure, and not for worlds would they rejoice at having some of the starch taken out of the celebrated Philharmonic-Symphony, even if this tended to explain what happens sometimes in the opera pit.

You know, of course, that during the recent unsuccessful negotiations to bring about a merger of the Metropolitan and the Philharmonic-Symphony, a lot was made of the notion of having the latter as the orchestra of the opera. A like arrangement in Vienna was pointed to as an illustration of how much better opera sounds when the score is played as symphonies are played.

You know, also, that when there are bobbles in the pit at the Metropolitan the orchestra there comes in for all sorts of invidious comparisons. Consequently, when Bruno Walter decided to do an entire act of *Walküre* with Lotte Lehmann, Paul Althouse and Emanuel List as soloists, many felt that this would show what benefits would have been if the merger had gone through. Quite possibly there was a feeling of pity for the poor old Metropolitan, about to have its orchestra shown up in such fashion.

So much for the expectations. But no amount of glowing sonority in the strings and stunning brilliance in the trumpets could erase the fact that one of the horns broke on the sword theme, nor was the sweep and surge of the ensemble sufficient to obliterate the rough edges that proved it was lacking in unity under Mr. Walter's beat. Accidents, of course, will happen, especially if players are under an unusual strain. With limited rehearsal, a long act of Wagner doubtless imposes a strain on symphony players greater than that felt by opera musicians who have been playing these scores for years.

The Philharmonic is no less a great orchestra for a slip or two, now and then, irrespective of the Toscanini obsession for perfection. There may even be a healthier appreciation of other ensembles, the opera orchestra included, if every so often the supposedly infallible machine turns out to be a bit human after all.

* * *

Believe it or not!

Those very successful popular song composers, Gordon and Revel, gave us the bewildering title of a song last year, *Did You Ever See a Dream Walking?* But think of this one: Did you ever hear a symphony orchestra play from memory?

Well, I didn't. But one of my imps was in Cincinnati last month and he did. Yes, sir, he did.

Eugene Goossens, who is no believer in the now current epidemic of memory conducting, decided that it might be an interesting thing to show the audience that his accomplished Cincinnati Symphony could play from memory. He discussed it with his players, and many of them agreed to try it. A few were not at all convinced that they could do it. The Prelude to Wagner's *Die Meistersinger* was chosen as the work to memorize and the parts were studied by the men. Most of them managed splendidly, and yet a few were worried right up to the last moment.

At the concert Mr. Goossens turned to the audience and said that their orchestra would now do what many conductors undertake. He told them the orchestral players would put their music on the floor. They did. And then they played Wagner's majestic measures in stirring fashion and won an ovation for themselves and their conductor.

I tell you of this, not only to give honor to those fine Cincinnati players, but to impress upon you that the members of the Cincinnati Symphony had to memorize their parts—I mean memorize them measure for measure, note for note. There could be no faking; whereas, when some conductors conduct from memory, there are places where they by no means have every note precisely memorized, trusting to the fortunate fact of the orchestra having its music before it to carry things through.

Some will contend that his Meistersinger Prelude is a very familiar work, thoroughly known by every symphonic player. True, it is. But did you ever try to memorize the second violin part of the fugue section? It's familiar, to be sure, as you sit out front listening to the general ensemble. But it's mighty intricate and to memorize any of the parts is a big undertaking. That it was realized so well is a big feather in the cap of the men who comprise Cincinnati's orchestra and to their splendid conductor.

* * *

New music has been ordered for Shakespeare's *A Midsummer Night's Dream* to replace Mendelssohn's master score. That, by the way, is one of the silliest things that the witch doctors have ordered since their accession, and has been received with universal disapproval.

A young violinist author recently asked for a "retrial of Mendelssohn's orchestral music." Retrial? Why? I ask. Mendelssohn's music has never been found wanting. It has withstood magnificently the ravages of time, and has in recent years proved itself more welcome than ever, by its refinement, its elegance and its superb clarity, in a day when things have gone a-buzzing and a-spinning.

The composer of the *Fingal's Cave*, *Calm Sea and Prosperous Voyage*, Ruy

Blas and *The Fair Melusina* Overtures, the Italian and Scotch Symphonies, the perfect Violin Concerto, the six Organ Sonatas, the great oratorio *Elijah*, the String Quartets and Piano Trios, the unique Octet in E Flat, the piano pieces and innumerable lovely songs, hardly needs a champion.

Ban him they may for the time, a musician who was a true German subject, a member of a family which has contributed in so many different ways to German art and science. Long after the smoke has cleared, his melodies, such as *Es ist bestimmt in Gottes Rat* and *Leise zieht durch mein Gemüt*, melodies which have long been as folk songs to Germans, will be remembered and loved, while the ruthless deeds of those who rejected him will, if ever mentioned, be held up to scorn.

And now whom do you think the government has commissioned to write the proper music for this Shakespeare comedy? Julius Weissmann, of Freiburg.

No, I'm not surprised that you haven't heard of him. No one else has either. He's just one of the little Kapellmeister composers who write quite a lot of indifferent music, which is never heard outside their own city, province or, at best, country.

But now, of course, he is brought to the center of the stage to replace Felix Mendelssohn. I wonder if Richard Strauss, who is the head of things musical in Germany, really thinks Weissmann has a chance, or if anyone thinks he has. I don't even think Strauss would have one, and he's a pretty fine composer—at that, not as fine a one as Mendelssohn, which, I think, the years will prove.

* * *

Keep your eye on Sylvan Levin, the young conductor, who during the last few years has been attracting attention. It was Leopold Stokowski who first gave him his chance, after he had prepared both singers and chorus in the intricacies of Alban Berg's *Wozzeck*.

Recently, when the Cleveland Orchestra forces were about to begin rehearsals of Shostakovich's opera, *Lady Macbeth of Mtsensk*, Arthur Rodzinski chose Levin to prepare the Russian singers and chorus. And for some little time now rehearsals have been going on daily, in the Steinway Building, in New York, of this complex, modern score under Levin's direction.

This young man, a fine pianist, as well as conductor, is a musician of keen perception and he is fast making a place for himself. In addition to his work on the Shostakovich opera, he is active again this season as conductor of the York, Pa., Symphony and, I am told, he has developed a very capable ensemble.

* * *

For a long time I have been of the opinion that a good deal of music that is too difficult for them is studied by our minor orchestras all over the country. They all seem to wish to play the same programs as do the Boston, New York and Philadelphia orchestras.

This is, indeed, a great mistake. Recently, during the meeting of the Music Teachers National Association in Milwaukee, the Milwaukee Young People's Orchestra gave a concert. Under their own conductor, Milton Rusch, they played a program which included such items as the *Freischütz* Overture, the first movement of Tchaikovsky's *Pathétique* Symphony and other major symphonic music. They are young people, not too experienced, and although they give a good account of themselves in music that is within their abilities, they have a long way to go before they can negotiate such works as these mentioned.

With Pen and Pencil



ALINE FRUHAUF

Bruno Walter Has Just Concluded His Six Weeks as Conductor of the New York Philharmonic-Symphony

Mr. Rusch is a young musician of decided gifts. But he has a beat that is much too energetic and long, just the kind of a beat on which players of this category find it difficult to play rhythmically. His own symphonic poem, *Marpessa*, conceived on conventional lines, indicated that he has been well trained, and it was well received. And he led his players to good effect in the *Large* and *Scherzo* of MacDowell's *Sonata Tragica*, admirably orchestrated by that fine musician, Adolf Schmid.

Your good friend, Rudolph Ganz, was guest conductor in this event and scored a hit with his suite, *Animal Pictures*, as charming a set of descriptive brief pieces as any I have heard in years. You know they were first written for the piano. Then Ganz orchestrated them. And how finely he did this was well illustrated on this occasion. They are full of fancy, ingenious instrumental combinations and a delicacy of treatment that shows him just as distinguished a master of the orchestra as he is of the piano. Did the orchestra play them well? I'll say they did. They responded to Ganz's precise baton indications admirably.

* * *

I read something in your paper recently about the original score of Debussy's *Faun* having been presented to Toscanini by Parisian admirers. There was a lot about it in the daily papers both here and abroad.

Now, it seems that either the whole thing is a bit of made-up journalism or else somebody has been fooled, because Jean Joubert, the publisher of the *Faun*, has written to your contemporary, *La Semaine Musicale et Théâtrale* to say that he does not know what the manuscript is that was presented but that he has in his possession the authentic one from which the *Faun* was originally engraved. Strange? asks your

Mephisto

New York Audiences Hear Orchestral Revivals and Novelties

Bruno Walter Revives Mahler's *Lied von der Erde* and Berlioz's *Harold in Italy*—Gives New Work by Rachmaninoff with Composer at Piano, and Mason Novelty—Koussevitzky Brings Out Concerto by Szymanowski with Spalding as Soloist and a New Symphony by Malipiero—Viola Mitchell in Debut—Philharmonic-Symphony's Wagner Series with Metropolitan Opera Soloists Reaches High Artistic Level—Schelling Starts Young People's Series

WITH the New York Philharmonic-Symphony presenting Mahler's *Lied von der Erde* with Olszewska and Jagel of the Metropolitan Opera as soloists and also reviving Berlioz's symphony, *Harold in Italy*, an excellent contrast was established with new works by Rachmaninoff and Daniel Gregory Mason given under Mr. Walter's baton. Emanuel Feuermann, Austrian cellist, made his local debut under Mr. Walter's aegis. Novelties by Szymanowski and Malipiero were played by Koussevitzky on his visit, when Viola Mitchell, violinist, made her debut in New York.

Walter Presents Mahler *Lied von der Erde*

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloists, Maria Olszewska, mezzo-soprano; Frederick Jagel, tenor; Mr. Walter, pianist. Carnegie Hall, Dec. 20, evening:

Concerto in D Minor (K. 466).....Mozart
Mr. Walter
Das Lied von der Erde (The Song of the Earth).....Mahler
Mme. Olszewska, Mr. Jagel

If Mozart and Mahler can be wedded to make an Austrian program, as they were here, we may, indeed, be prepared for anything. Not that Mr. Walter strove to make a nationalist offering, but he must entertain the belief that these works in juxtaposition are effective for presentation.

Mozart's loveliest piano concerto is familiar enough in these parts without a performance in which the conductor is both pianist and conductor. Mr. Walter chose to perform it in this manner, as he did the same composer's A Major Concerto a few years ago. The results this time were good, to be sure, but not good enough to warrant the procedure. Mr. Walter is a remarkably fine pianist for a conductor; he actually played the music *con amore*. But the performance lacked something in the way of sparkle, and the orchestral part was far from integrated. The audience, impressed with the conductor's dual gift, expressed itself as more than pleased.

What can be said of the work that many of us for many a day have considered Mahler's best? Only that, with the passage of time, this beautifully conceived expression of six poems from Hans Bethge's *Die Chinesische Flöte* (The Chinese Flute) appears, too, to be burdened with those characteristics which have limited the appeal of Mahler to that little coterie of devoted disciples who would have us believe that he was a great composer.

The work, erroneously called a symphony, misses fire, because of its overladen instrumentation, its melodic banality, its more often than not forced harmonies, and its excessive length.

Mr. Walter, an ardent Mahlerite, led it with enthusiasm and gave every attention to its manifold details, which seem highly important on paper but which in performance fail of their effect. Fact is that this music is not a genuine expression of the poems which engaged Mahler's interest, not because it is not sufficiently Chinese in coloring, but because it has little of the poignancy of mood which several of them achieve so wonderfully. Only the third, *Von der Jugend*, has genuine spontaneity, and that in a naive way. Mr. Jagel sang this fascinatingly and also gave of his best in his other opportunities. One felt that Mme. Olszewska was less at home in the music assigned

her. She failed to make eloquent the final song of parting, surely the best music of the *Lied*. It seemed that it would never end. Yet it was not the pain of parting. The audience was not only cool to the work, but during its performance, as in previous Mahler presentations, many expressed their disapproval by leaving the hall.

Second Wagner Program by Walter

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloists, Dorothy Manski, soprano; Friedrich Schorr, baritone; Emanuel List, bass. Carnegie Hall, Dec. 23, afternoon:

Wagner Program
Excerpts from *The Flying Dutchman*:
Overture
Recitative and Aria, *Die Frist ist um*
Mr. Schorr
Finale, Act II
Mme. Manski, Mr. Schorr, Mr. List
From *Die Walküre*:
Ride of the Valkyries
Act III, Scene 3

This was an afternoon primarily for the soloists and they reaped a harvest of tumultuous applause, all of which was fairly earned. Those who remember Mr. Schorr's magnificent *Vanderdecken* at the Metropolitan (and further back, with the German Opera Company) were prepared for what they got. He transported his listeners not only by his superb vocalism, but by the dramatic fervor with which he delivered the aria.

The second excerpt, suffering from two cuts, one of which was regrettable, was otherwise of unqualified excellence. Mme. Manski, always a sympathetic artist, gave a beautiful rendition of Senta's scenes, full of brooding prescience at first, and in the later measures, of thrilling exultation. Mr. List was sufficiently the art-

The Lonely One in Autumn, an Etching by Artur Paunzen Which Gives the Keynote of Mahler's *Lied von der Erde*

ist to do well the small bit which is naturally overshadowed by the other characters

The *Walküre* scene, beginning with *War es so schmählich*, was superbly sung, both Mme. Manski and Mr. Schorr being entirely absorbed in the music and recreating the drama to perfection.

The two orchestral items were well played, especially the Dutchman overture. Mr. Walter was more than once, however, inclined to be overpowering where the singers were concerned.

Rachmaninoff and Two New Works

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloist, Sergei Rachmaninoff, composer-pianist. Carnegie Hall, Dec. 27, evening:

Symphony No. 1, in B-Flat.....Schumann
Suite after English Folk-Songs.....Mason
(First time in New York)

Rhapsody on a Theme of Paganini.....Rachmaninoff
(First time in New York)

Mr. Rachmaninoff

Rhapsodie Espagnol.....Ravel

Something diabolical in the one, a placid benignity in the other, contrasted the two novelties of this program. As soloist, Mr. Rachmaninoff contributed hugely to the



Sergei Rachmaninoff Played the Solo Part in His New Rhapsody with the Philharmonic-Symphony

success of his Rhapsody and was the lion of the evening. Mr. Mason, participating only as a composer, modestly took his bows with Bruno Walter after his American



homage to the music of his English forebears. In comparison with admirable performances of the two first-time works, the playing of the "Spring" Symphony was loose-jointed and sometimes thickish; nor was Ravel heard at his most scintillant.

Mr. Rachmaninoff swept through his new



Frederick Jagel of the Metropolitan Sang the Tenor Solos in the Revival of Mahler's Monumental Work

work with the power and command of a keyboard giant. He dominated the orchestra, yet was essentially a part of it. As thus disclosed, the Rhapsody had a stinging vitality, a stirring momentum. Whether it would preserve these with a less forceful personality in command is conjectural. The composer began with the same theme that Brahms used in his celebrated set of thirty-four published caprices for solo violin. Paganini wrote variations of his own. Rachmaninoff followed in the footsteps of both men, his work consisting of twenty-four Symphonic Variations for Piano and Orchestra. Paganini considered only the violin. Brahms committed his studies solely to the piano. Rachmaninoff wrote for full symphonic ensemble.

Aside from the theme, the resemblances are scant, the differences far-reaching, as between the Brahms and Rachmaninoff works. The orchestral Rhapsody is much more in the spirit of Liszt, with more than a suggestion of the Totentanz. Almost as prominent as the Paganini quotation is the Dies Irae. The two subjects seem pitted against each other, in a bitter, ironical struggle; as if some concealed programmatic idea governed their use. Be that as it may, the variations exhibit a mastery that is not to be gainsaid. The color and spirit are personal with the composer. If he repeats himself, with reminders of earlier works, particularly in more lyrical passages, this is merely to confirm that he remains Rachmaninoff, one of the handful of really outstanding living composers.

Mr. Mason's Suite, in three movements, makes use of five English airs, O No, John! A Brisk Young Sailor, The Two Magicians, Arise, Arise! and The Rambling Sailor. They are treated rhapsodically and not merely quoted or arranged. The connecting tissue has been artfully spun and the work has a pleasant savor of old times without being consciously archaic. It palls, however, because of the uniform level on which it moves, as has been true of similar music conceived on the other side of the Atlantic. The tunes are over-spun and, in effect, unduly magnified in their symphonic elaboration.

Gabrilowitsch in Second of Concerto Series with Barzin Forces

National Orchestral Association, Leon Barzin, conductor. Soloist, Ossip Gabrilowitsch, pianist. A Cappella Singers of the Dessoff Choirs, assisting artists. Town Hall, Dec. 29, afternoon:

Beethoven Program
Concerto in G
Concerto in E Flat
Fantasy

This second in the special series of con-
(Continued on page 31)



HOPE HAMPTON

SCORES TRIUMPH IN ROLE OF MANON AT THE CIVIC OPERA"

(Headline) Chicago Herald and Examiner
December 11, 1934

Chicago Herald & Examiner, December 11, 1934

By GLENN DILLARD GUNN

Hope Hampton, making her débüt last night with the Chicago Opera, in the title rôle of Massenet's "Manon," was received with enthusiasm such as no feminine artist has evoked this season.

The public that came to be charmed by a beautiful woman remained to cheer a serious and greatly gifted artist. In fact, her listeners applauded her as no singer has been applauded this Fall.

How much of this tribute was addressed to the resourceful and finely schooled actress, how much was toll gladly paid to the beauty of her voice and the distinction of her vocal art, is a question for which many answers could be found—a different one, perhaps, for each in last night's audience.

I cannot claim to know all the answers, but I am able to assert that those—if any such there were—who applauded her beauty alone showed good taste and those who found her song a source of new delights proved themselves both experienced opera-goers and responsive to the charm of the work and of its principal interpreter.

Like another greatly gifted singing actress, Miss Hampton made display, not of one voice, but of several. For each chapter of the Abbe Provost's well loved story she discovered timbres and tonal hues to fit the mood. She began as an ardent, light-hearted—or, as she later proved to be, heartless—young girl, with a silvery purity of tone, and a deft and facile nuance to define her nascent wickedness. She ended with all the dramatic abandon of a Mary Garden.

This is the second American soprano in as many days to recall the greatest singing actress of the immediate past, not only by the color of the voice itself, which is neither Latin nor Teutonic, nor yet Gallic, but by its constant use as an accent of the drama as well. The first hint of the dramatic intensity which this purely lyric voice was able to assume came in the church scene. How she was able to broaden and enlarge a tone

which had seemed so carefully poised and focused is a problem for the technicians. My point is that when the drama demanded song of deep emotional impulse Miss Hampton was able to project it.

Like every well made opera, "Manon" is a series of climaxes, the most taxing, vocally, arriving in the gambling scene, when the soprano must make continued and sustained assaults upon the acoustic stratosphere. The ease with which these were accomplished, the interpretative impulse which they carried, lifted this song from lyric beauty to something far more significant, something that appears all too rarely in opera. So, with the rest of the audience, I hasten to salute a charming and greatly talented artist and to hope that, on my own account as well as for the sake of those who had purchased seats—the house was sold out—but were kept from attending by the weather, we will be given another opportunity to admire her *Manon*.

Chicago American, December 11, 1934

By HERMAN DEVRIES

Last night the Chicago Grand Opera Company gave the first performance of "Manon," the masterpiece of Massenet, as a vehicle for the débüt of Hope Hampton. The Civic Opera House was crowded and enthusiasm was great throughout the entire evening.

In 1929, we heard Miss Hampton as Manon at the Paris Opera Comique. Since that time she has made extraordinary strides. She was good then, but last night she was more than excellent. She has beauty and charm; she sings with great intelligence and distinction, and acts like a consummate artist. Her voice is lovely in quality, her intonation always perfect. After the aria in the second act, "Adieu, Petite Table," she won a spontaneous ovation. In the scene in the parlor of the seminary of St. Sulpice she had the accents of a lyric tragedienne of the first order. Throughout the opera her costumes were exquisite.

We are proud that in the last forty-eight hours

we have been able to acclaim three young American sopranos.

Chicago Tribune, December 11, 1934

By EDWARD MOORE

Last night's performance of opera had more than one reason to inscribe itself among the important musical events of the season. For one, it brought back after too long an absence one of the most charming operas in the French répertoire. For another, in Hope Hampton it introduced to Chicago the third of three lovely young American artists who happened to appear in the city within 48 hours of each other.

Still more pleasantly to the point, all three scored successes, Miss Hampton quite as decisively and unmistakably as her two predecessors. She is a slender and lovely blonde, she has a slender and lovely voice that she knows how to use, she wore a series of the most eye filling costumes one is likely to see in this opera. In other words, she was the *Manon Lescaut* of the *Prevost* novel and the Massenet score.

It was an evening of gay color, persuasive melody, courtly manners, attractive, if somewhat artificial grace. That is the mood in which Miss Hampton and the rest of the cast played the opera which, after all, is a fairly accurate mood for "Manon."

One imagines that Miss Hampton is due to be heard from in other rôles of this nature. She has the voice and the personality for them. Her voice, while not heavy, is always excellently audible. It has a fine, distinctive quality, and it would seem to fear no high note in all the lyric soprano category.

There were a few times last night when perhaps she underestimated the carrying power of her voice in the vast expanses of the Civic Opera House, but future performances on that stage ought to convince her of the truth, that it was an underestimate. And certainly she knew the rôle. Her performance showed many signs of careful and intelligent study.

Personal Representative: BRUNO ZIRATO, Steinway Building, New York City

Weingartner Returns to Vienna as Krauss Departs

Engagement of Noted Conductor to Fill Directorship Vacancy Recalls Post-Mahler Reign — Bittner's Veilchen Premiere Is Farewell Appearance of Abdicating Executive Who Goes to Berlin Post

By DR. PAUL STEFAN

VIENNA, Jan. 1.—A change in the direction of the Vienna Opera, forecast repeatedly, finally has come to pass. Last September a crisis in the Clemens Krauss direction was narrowly averted, and matters were patched up at the last moment, but now Krauss is going of his own volition. From reliable sources here it is learned that Furtwängler preferred to give up the direction of the Berlin Staatsoper. Whether he will leave Germany permanently, and particularly whether he really will give up the concerts of the Berlin Philharmonic, only time will tell. But when news of Furtwängler's resignation became public, we knew immediately who his suc-

cessor would be. Richard Strauss, who steers the course in things musical in Germany, had only one man to propose — Clemens Krauss.

Immediately after the premiere of Julius Bittner's *Veilchen*, on Dec. 8, Krauss journeyed during the night to Berlin. On the same day a semi-official denial of impending changes was published in Vienna, but it was very carefully worded. Two days later the German telegraph agency published the news that Krauss had accepted the Berlin position. The manner in which the whole thing was done has created a disagreeable impression in Vienna. Krauss had a contract extending to the end of the season, but when he returned he requested that his resignation take effect at the end of December. He conducted once more, but when the audience made demonstrations against him, Chancellor Schuschnigg personally decreed that he need not conduct again. Also a performance by the singer, Ursuleac, who is considered the driving force in the Berlin negotiations, was commanded. Krauss was allowed to leave on Dec. 15. Immediately thereafter his successor, Felix von Weingartner, was appointed.

There is no question that the cause of the resignation is to be sought in the director's political *volte face*. His subservience to Richard Strauss lately was so pronounced that when he was confronted with a choice between Germany and Strauss on one hand and the Viennese Staatsoper on the other, he decided against Vienna. From the material viewpoint he will not regret his choice. The Viennese opera cannot compete with the salaries which are now being paid in Germany for propaganda purposes. Whether, sooner or later, he will suffer artistic regrets remains to be seen.

Krauss Achieved Much

Krauss had done good work here; often very good work. Among the new operas he brought out were *Schwanda*, *Wozzeck*, the *Bacchantinnen* by Wellisz, *Arabella*, the *Quattro Rusteghi*, and added thereto during the Verdi renaissance a magnificent performance of *Don Carlos*, a good one of *Macbeth* and *Simon Boccanegra*, and also performed works of Mozart, Wagner, Strauss (these at their best) which were restudied and some of them restaged. Lothar Wallerstein was his excellent assistant. It must be said further that Krauss has preserved a very good ensemble, and also added new elements. That all this did not take place at times without one-sidedness, complaints and prejudices is regrettable, but one cannot justly charge the director who is about to leave with the blame of all of it for some of these faults were really merits. It is true that the *élan* of the first years has disappeared and that what remained was a groping between successes interspersed with barren voids. Still success always came again. As proof, the recent performance of Bittner's *Veilchen* received deservedly high praise. Inwardly, however, (or perhaps only outwardly, since he may have been mistaken) he was already lost to the Vienna opera.

What now? Some of his singers, German citizens and Nazis, undoubtedly will follow him, among them the excellent tenor, Völker. A substitute will have to be found. The director is already selected. Only it is not Klieber as was predicted up to Dec. 12, nor Furtwängler, nor Knappertsbusch, who also were considered possibilities, but to

with sharp attacks on Viennese critics and things Austrian. But evidently all that has been forgotten.

Forgotten, also, the second period of Weingartner as director. That was when he was appointed director of the Volksoper for a few years beginning in 1919. There were good performances then which he himself conducted, but even he could not help the Volksoper when financial means began to give out. Above all, he was absent too frequently. In South America he wrote in his diary (published in the second volume of his memoirs): "Today the Volksoper, which has not perished as yet, opens a new season. My sincere thoughts and wishes fly to my artists and collaborators." Meanwhile, of course, things happened at the Volksoper with which he did not agree. That, after him, there were even worse times in store for the Volksoper was due to the increasingly more critical times. However, in retrospect only, the Weingartner era at the Volksoper may be considered an especially glorious epoch.

Weingartner meanwhile has become more mature, more mellow, more spiritual. Of this and of him much is expected. May we not be disillusioned.



Felix Weingartner Resumes Directorship of Vienna Opera After Twenty-three Years

the surprise of everybody it is Weingartner.

Opera Without Director Until Fall

Since Weingartner is still under contract for the entire season with the Basle theatre and conservatory, the Vienna Opera will now enter into a period without a director. The continuity will be assured by the fact that Dr. Edwin Kerber, the organization director of the Salzburg festival, and for the last year a competent assistant to Krauss in Vienna, will take over the administration. Weingartner, however, will come frequently to Vienna to conduct and prepare for next season.

In the history of Viennese opera a director never has been engaged for a second term, particularly after an interval of twenty-three years has elapsed and the director has attained the age of seventy-two years. Weingartner is physically of astounding virility and elasticity. Yet there is the question whether he will not need considerable assistance.

It is rumored that he intends to draw upon conductors of first rank, such as Furtwängler, Kleiber, Busch and others. At any rate that will become necessary. People who are especially well informed say that the position of Dr. Kerber will assume a much greater importance.

The memories of Weingartner's former activities as director of the opera are not exactly flawless. Weingartner became the successor of Gustav Mahler in 1908 at the Viennese Court Opera (its name at that time). He remained for two years and a half. The ten years of Mahler had been the most glorious epoch of the Vienna Opera in a long time. Weingartner negated this by beginning at once with an entirely restudied and restaged *Fidelio*, and it was precisely *Fidelio* which was, in performance and staging, one of the best of Mahler's achievements. During the first months of the Weingartner era, no work of Mozart was given because the new director did not agree with the staging of Mahler and Roller which have become famous in the history of the theatre. After the brilliance of the Mahler epoch, Weingartner's direction was a decided let-down. In his memoirs, Weingartner gives us a violently polemic description of his term in Vienna

CHICAGO SYMPHONY VISITS MILWAUKEE

Masterworks by Sibelius and Brahms Receive Superb Reading by Stock

MILWAUKEE, Jan. 5.—Two of the fortnightly programs by the Chicago Symphony, Frederick Stock, conducting, were given before sold-out houses and enthusiasm was evinced for the superb performance of Brahms's Second Symphony. The second concert by the orchestra on Dec. 17 included an excellent reading of Sibelius's Symphony No. 1.

On Dec. 7 Guy Maier and Lee Patterson were presented for the first time on a Civic Concert Course, although they have been heard under Margaret Rice's management for many years. The audience followed the example set by its predecessors and gave them a reception that brought many encores.

Immediately following this concert Max Reinhardt's *Midsummer Night's Dream* arrived for a week's stay at the Auditorium and Milwaukee was given its first opportunity to hear Mendelssohn's exquisite score in its proper setting. Einer Nilson conducted.

Three performances by the Monte Carlo Ballet Russe were given on Dec. 13 and 14 in the Pabst Theatre, presenting in all, nine ballets. David Lichine, who substituted for Massine, ill in a Chicago hospital, won an ovation.

The Arion Musical Club, Herman Nott, conductor, gave its annual performance of the *Messiah*, with Helen Grzeskiewics, soprano; Letitia Jones Hase, contralto; Louis Goodrich, bass, and Ralph Niehaus, as the soloists. A full orchestra and excellent chorus was roundly applauded by several thousand people in the Milwaukee Auditorium.

The first of the Marquette University Chorus concerts was given in the University High School on Dec. 18, Alfred Hiles Bergen, conducting. The assisting soloists were Helen Mendenhall Ryerson, soprano; Annette Wilkins, soprano, and John Tuck, tenor. The program offered a variety of composers and included the *Miserere* and following duet from *Il Trovatore*, sung by Miss Wilkins and Mr. Tuck. Mrs. Ryerson sang *Il Bacio* and a group of ballads.

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CLEVELAND ORCHESTRA GIVES VIVID TOSCA

Rodzinski's Vibrant Reading Hailed—Roselle, Chamlee Received Ovations

CLEVELAND, Jan. 5.—Tosca came to vibrant life in the Cleveland Orchestra's production at Severance Hall on Jan. 3 and 5. Staged with skillful emphasis on color and grandeur, with a cast of superior quality and conducted with the musical excellence to be expected of Arthur Rodzinski, the two performances were accorded unanimous applause.

Anne Roselle, whose voice and acting, especially in the third act, were of high order, was a Tosca entirely in the tradition. Carlo Morelli as Scarpia, left none of the brutality and cruelty of the Baron unrevealed. Mario Chamlee as the luckless Cavaradossi received, after Mr. Rodzinski, whose ovation was indeed a heartening one, the fullest measure of applause. Mr. Chamlee's singing was marked by beauty, musicianship, and sincerity.

Settings Heighten Drama

Minor roles were in competent hands; the sacristan as played by Abrasha Robofsky was especially notable for its deft comedy. The stage direction was in charge of Wilhelm von Wymetal, who forwarded the success of the production, particularly in the handling of the chorus in the church scene of the first act, where the illusion actually prevailed, of pious folk attending mass. Richard Rychtarik, who has completed the stage investiture for the American premiere of the Soviet opera, *Lady Macbeth of Mtsensk* by Shostakovich, produced very good scenery for Tosca. In the final

scene the effect was heightened by the view of the dome of St. Peter's, seen from the platform of the Castle Sant' Angelo, and thrown in relief against the changing sky of dawn. With armed sentries pacing the parapet, one sensed that all Rome lay below.

Other Orchestral Concerts

Mr. Rodzinski gave *Thus Spake Zarathustra*, by Richard Strauss, a profound interpretation in the Cleveland Orchestra series on Dec. 27 and 29. Magnificently illuminated by the conductor's reading, the nobler passages of the work stood forth in high relief. The first half of the program included the overture, *Fingal's Cave* by Mendelssohn, Paul Dukas's Sorcerer's Apprentice and the Theme and Variations from Tchaikovsky's Suite No. 3.

Considerable comment was occasioned by the all-American program given on Dec. 20 and 22. Mr. Rodzinski chose as representative American composers, David Stanley Smith, Emerson Whithorne, Werner Josten, and Deems Taylor. Smith's *Tomorrow* and Josten's *Serenade* were given first performances, and the *Symphony No. 1* in C Minor its premiere in Cleveland. The only familiar work was Taylor's *Suite Through the Looking Glass*.

Erno Valasek, fourteen-year-old boy violinist, returned to his Cleveland home to give a recital at Masonic Hall on Jan. 6 under the local direction of Kathryn Picard. Valasek, the pupil of Charles Rychlik, has recently been under the tuition of Adolf Betti, who came with him to Cleveland for this concert. His authentic gifts reveal emotion and warmth. He played *The Vieux-*

temps Concerto in D Minor with a singing tone and rhythmic urgency. The program also included Bach's *Chaconne* and several shorter works, among them *Caprice*, by Charles Rychlik.

ERNESTINE ALDERSON

Wedge Gives Reception for Juilliard Summer Faculty

A reception was given at the home of Mr. George A. Wedge, director of the summer session of the Juilliard Graduate School, on Friday afternoon, Jan. 4, to meet the faculty of this year's summer session. Many well known musicians were present to greet the men and women comprising the faculty, which will give instruction at the summer school, over which Mr. Wedge will preside, as he has so successfully done for several years past.

Menuhin to Play Last New York Recital in January

Yehudi Menuhin will make his last New York appearance for two years on Jan. 22, his eighteenth birthday. He will play Georges Enesco's new *Third Sonata*, Bach's *First Partita* for violin alone, Szymanowski's *Notturno e Tarantella* and Mozart's *Third Concerto*. Mr. Menuhin will then make a world tour and subsequently enjoy a year of retirement in California.

Algens Give Reception for Borissoffs

Mr. and Mrs. Cesar Algen entertained in their studio on Dec. 29, in honor of Mr. and Mrs. Josef Piastro Borissoff. With Mr. Borissoff at the piano, Bertha Schultz, violinist, played new works composed by him recently while in the Orient. Mr. Borissoff also played the violin part in the Franck Sonata with Josef Adler at the piano.

GALA BENEFIT HELD

Musicians' Fund Concert Enlists the Services of Noted Artists

Approximately \$9,000 was added to the Musicians' Emergency Fund by way of a gala benefit concert given in the Center Theatre, New York, by a long list of opera, stage and radio luminaries on Jan. 6. An orchestra of 150, including members of the New York Philharmonic-Symphony and several radio orchestras, formed the basis for presentations which ranged from operatic excerpts to Broadway vaudeville.

Representatives of the Metropolitan Opera were Lucrezia Bori, Grete Stueckgold, Gladys Swarthout, Rose Bampton, Giovanni Martinelli, Lauritz Melchior, Rita de la Porte and the ballet. Among the conductors were Bruno Walter, Fritz Reiner, Arthur Bodansky, Wilfred Pelletier, Frank Black and Walter Damrosch. Masters of ceremonies included Deems Taylor, John B. Kennedy, and Jack Denny.

The performance was sponsored by society leaders in conjunction with the four major broadcasting companies.

Free Orchestral Concerts Resumed at Metropolitan Museum

Free orchestral concerts at the Metropolitan Museum of Art were resumed on the evening of Jan. 5 under the baton of David Mannes. The concerts are made possible by a contribution from the Davison Fund founded by John D. Rockefeller, Jr. The program of the first concert included works by Tchaikovsky, Franck, Vivaldi, Wagner and Strauss. There are concerts scheduled for the evenings of Jan. 12, 19 and 26, and a series is projected for Saturday evenings in March.

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Oscar Thompson, N. Y. Times

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N. Y. World-Telegram

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F. D. P., N. Y. Herald Tribune

Vocal equipment was worthily illustrated in a list of broad scope.

Gena Bennett, N. Y. American

Well prepared program of much variety. Interpretations individual and interesting.

Henriette Weber, N. Y. Eve. Journal

Voice fluent, interpretation honest.

N. Y. Evening Post

Praiseworthy artistry.

Julian Seaman, N. Y. Daily Mirror

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Lubin and Pernet Score in Leading Roles Under Gaubert—Salomé Also Returns—Orchestral Concerts Conducted by Toscanini, Evrard and Wolff

By GILBERT CHASE

PARIS, Jan. 1.—Vincent d'Indy was posthumously honored by the revival of his two-act lyric drama *L'Étranger* at the Paris Opéra. Although this beautiful and profoundly moving work was completed in 1901, it was performed only twenty-four times at the Opéra during the composer's long lifetime. D'Indy's theories and his dogmatic attitude on certain subjects secured him many enemies, particularly in official circles, hence many of his more important works never had the opportunity they deserved of reaching the public. The revival of *L'Étranger* is in accordance with the most elementary justice and even common-sense, since lyric-dramatic masterpieces are not so plentiful that they can be wilfully overlooked. Moreover, *L'Étranger* is not only noble and inspired, but dramatically effective as well.

The work, which adheres to a classical unity of time and place, is compact, concentrated, leading up to its tremendous climax without deviation and without prolixity. The presence of the sea, whose elemental force pervades the whole action of the music-drama (the scene is a small fishing village on the French coast), adds greatly to the dramatic power of the work. Vita's two invocations to the sea, marking culminating points in the action, are among the most impressive pages of modern opera. The emotional power of the music is the greater for being intense rather than expansive, concentrated rather than effusive.

The two principal roles, those of Vita and The Stranger, were sung, respectively, by Germaine Lubin and André Pernet, both of whom were excellent.

Jane Evrard's feminine orchestra gave

The role of Vita presents this particular difficulty, that while ostensibly portraying a young village girl, it nevertheless calls for exceptional vocal power and dramatic ability. Under its modest exterior, it is a role of heroic proportions, measured by the intensity rather than the duration of the action. Among singers at the Opéra, Germaine Lubin was no doubt the one for the part. In any case, she sang the role splendidly. Pernet was altogether admirable as The Stranger.

The work was well staged, with screen projections heightening the effect of the storm scene in the second act. Philippe Gaubert conducted, achieving admirable results. The revival, which took place on Oct. 31, met with a success that augurs well for the future of *L'Étranger*.

The third revival at the Opéra this season was that of Richard Strauss's *Salomé* on Nov. 21. It is scarcely necessary to dwell upon this familiar work, in which the hand of genius is by now apparent to all. Suffice it to mention that the title role was sung by Marjorie Lawrence, with John Brownlee as Jokanaan and José de Trévi as Herodias. The text was sung in the French version by J. de Marliave and P. Gailhard. Again Mr. Gaubert conducted.

Memorable Toscanini Concerts

In the concert world, the four concerts given by Toscanini at the head of the Straram Orchestra in the Théâtre des Champs-Elysée during the latter part of November stand out for the memorable quality of the performance, if not for the originality of the programs. Beethoven's Ninth Symphony was performed three times, attaining a rare summit of musical achievement. Then there was much Wagner, with some Brahms, Strauss, Debussy and Rossini. Debussy's *Iberia* revealed its full magic under the baton of Toscanini, whose interpretations of Debussy have been hailed as revelations by the majority of French critics.

Jane Evrard's feminine orchestra gave



© Walery
André Pernet Sang the Title Role in d'Indy's
L'Étranger

us the first performance of a Sinfonietta for strings (Op. 52) by Albert Roussel, composed last summer. The work is in three movements, *Allegro molto*, *Andante* and *Allegro con spirito*. It is among the most attractive works written by Roussel, and pleased the audience so greatly that it had to be repeated.

A Piano Concerto by Darius Milhaud was given its first local performance by the Pasdeloup Orchestra under the baton of Albert Wolff on Nov. 25, with Marguerite Long as soloist. This work has one undeniable merit: that of brevity. Although consisting of the traditional three movements (*Très vif*, *Barcarolle*, *Final*), it takes only about fifteen minutes to perform. Following the contemporary trend in these matters (the fashion set by Ravel), this concerto purports to be a show-piece, a vehicle for virtuosity. In it the composer is less antagonistic to accepted musical values than in some of his other works. But whether he has succeeded in giving expression to musical thoughts that will

one day be accepted as universally valid, remains to be seen. Marguerite Long's brilliant pianism served the work well.

Another orchestral novelty heard here recently was Jacque Pillois' *Croisière, Rhapsodie Méditerranéenne*, performed by the Colonne Orchestra under the direction of Paul Paray. This work was first performed at the Worcester Festival in 1932, and has been subsequently heard several times in the United States.

Ravel Songs Are Novelty

A novelty which deserves special mention is Ravel's *Des Quichotte à Dulcineée*, a set of three songs for solo voice with orchestral accompaniment. These were sung by Martial Singher with the Colonne Orchestra, Mr. Paray conducting. They comprise a *Chanson romantique*, a *Chanson épique*, and a *Chanson à boire*. In these songs the composer has utilized various Spanish rhythms, the *guajira*, the *zertzice*, and the *jeta*. Needless to say, Ravel has used these in a very personal manner, so that the Hispanic element is by no means obvious. Perfection of detail, as in most of Ravel's music, is outstanding and the orchestral accompaniment is as subtle as it is discreet. They are cameos in tone, evoking a certain spiritual atmosphere rather than actually depicting exterior scenes.

The Lener Quartet performed the seventeen string quartets of Beethoven in a series of six concerts at the Salle Gaveau. The colored contralto, Marian Anderson, whose artistry has completely captivated Paris, gave a notable recital at the Théâtre des Champs-Elysées. Bialowsky was also heard in this theatre, which was completely filled for his Chopin recital. Andrés Segovia and Jacques Thibaud played before large and enthusiastic audiences in the Salle Gaveau and Milstein, whose fine qualities are gradually being recognized here, gave a recital at the Théâtre des Champs-Elysées. Walter Giseking's recital at the Salle Rameau (formerly the Salle Pleyel) was, as usual, excellent.

London "Stravinsky Night" Includes First Hearing of Perséphone in England

Ida Rubinstein and René Maison Appear in Neo-classic "Mélodrame"—Composer Soloist in Capriccio

By BASIL MAINE

ONDON, Jan. 1.—The Stravinsky night in the Queen's Hall on Nov. 28, gave great promise, for the program included the first performance in England of the composer's *mélodrame* *Perséphone*. Stravinsky wrote this work for Mme. Ida Rubinstein for performance in Paris last year, and in so doing, followed in the steps of Debussy and Ravel, who also wrote works for her. In addition to a large orchestra, *Perséphone* is also written for mixed choir, children's choir, tenor soloist and reciter. Mme. Rubinstein came over to recite her part in this London performance, and René Maison was soloist.

The composer, of course, sent out his preliminary announcement to the end that, forewarned, we should also be forearmed. "I must warn the public," he wrote, "that I loathe orchestral effects for the mere sake of embellishment, and that no dazzling, seductive sonorities are to be expected. I have long given up

the futilities of brio."

But if Stravinsky has given up these effects and futilities the program-makers deemed it wise not to make so wholesale a renunciation. So the orchestral fantasia, *Fireworks*, and the *Firebird* Suite were included and were conducted by Sir Henry Wood; and the audience revelled in the seductive sonorities which have become so abhorrent to their creator.

Alas! There was no opportunity to revel in *Perséphone*. Even after the composer's warning, the work seemed unnecessarily keen and starved. And at the end I could not but wonder whether Stravinsky had any right to expect the public to be interested in his quarrel with himself. "I have done with brio," he tells us as a man might say, "I have given up eating." What is that to us? Let him see to that. To ask the public to the Queen's Hall to hear the result of his vigorous self-denial is no better taste than to send out invitations to the public to come and see the fasting man.

The Capriccio for piano and orchestra also was given. Stravinsky was soloist. Those who expect this work to answer the many questions that have lately been raised over the composer's

ultimate destination, will be disappointed. This work is as much "a little one" as Beethoven's Eighth Symphony: an inferior little one indeed, full of dry caprice and device, but in no sense of the word a criterion. The program notes referred to "deferences," here to the spirit of the Overture, there to the spirit of the Lied, and so forth. It is a good word. The work is deferential throughout. What we are all eagerly awaiting from Stravinsky is a more positive gesture: such a one as was given in the *Firebird*, *Le Sacre* or *L'Histoire du Soldat*.

The neo-classical phase in Stravinsky's career has caused his apologists a good deal of trouble. How are such works like *L'Histoire du Soldat* and the *Firebird*, and again *Oedipus Rex* and *Les Noces*, to be reconciled? Is there a relation between these phases? Is one to be regarded as a development or a contradiction of its predecessor? Any attempted answer to these questions is welcome so long as it is salted with a grain of common sense. There are too many of the other sort of answers. In the opinion of some (and the writer is among them) this period during which Stravinsky is stifling "expression" as being not only an unnecessary

but an abhorrent quality, is an arid patch in his career. Those who attempt to deny this do so as a general rule of throwing out a smoke-screen of verbosity. In one work, say these apologists, Stravinsky left out the violins because of their dangerous tendency to "over-express." A typical example of Stravinsky's apology! It is in the same category as Schönberg's "transvaluation of all values." It explains nothing whatever."

We have every right to expect these neo-classical phases in every composer's career, especially whenever the composers publish explanations. Some years ago Milhaud announced a similar phase in the development of the group to which he belonged. "We are expanding the old forms," he wrote. "We are adding to the old harmonies. But we are not striving to do away with the old order of things." On every side we hear his tiresome works of self-justification. The early pioneers in the art of music developed its resources without self-consciousness. The trouble with so many contemporary composers is that they impede (perhaps destroy) their creative impulse by continually seeking theories to justify themselves in the eyes of the public.

Chicago Opera Ends Season with Gala Potpourri on Closing Night

Ballet, Burlesque, and Acts from Lyric Dramas Conclude Six Weeks' Run—Final Rigoletto, Faust, Traviata and Tristan Reveal Art of Mason, Morini, Alsen, Pinza, Melchior and Others—Stock, Papi, Weber, and Ganz Conduct

CHICAGO, Jan. 5.—With a gala bill of separate acts from various operas, a ballet and a burlesque, the six-weeks season of the Chicago Grand Opera Company came to a close on Dec. 22. The second act of *Aida* came to performance with a totally different cast than that announced and minus a band in the triumph scene. The protagonists, as has happened on several occasions this season, had to be identified by the eye and ear rather than by the names on the program. They were Anna Turkel, Myron Duncan, Coe Glade and Sidor Belarsky, with Leo Kopp conducting. There followed the first act of *La Traviata*, which gave Edith Mason opportunity to disclose again her altogether brilliant and persuasive interpretation of Violetta, supported by Giuseppe Bentonelli. Ibert's *Gold Standard*, one of the ballet novelties of the season followed, danced by Ruth Page, Bentley Stone, Blake Scott and Mary Turbyfill, with Rudolph Ganz conducting.

The concluding burlesque was entitled *Syrnigomyelia*, a medical term denoting extensive cavities in the spine. Beginning with a rather pointed but no doubt apropos version of a director's meeting in which the Artistic Director, Mr. Longone, portrayed by Blake Scott, argued for an opera season with first-class casts, to cost from fifty to seventy-five thousand dollars, while the directors order him to engage Americans who will sing for nothing, the farce proceeded to an American opera, *East Lynne*. This in turn progressed to such inanities as the Ride of the Valkyries with the participants on bicycles, the Spinning Quartet from *Martha* using sewing machines, and finally, *Salomé*, travestied in the cabaret of Herod Antipas. Though much of this burlesque was considered by many to be in very dubious taste, the large audience present appeared to enjoy it.

A Substitute Rigoletto

At the matinee on the same date, *Rigoletto* was hastily mounted in a change of schedule brought about by Hope Hampton's illness. Rosalinda Morini was hastily recruited to sing *Gilda*. This singer, who had been heard successfully here earlier in the season with Mr. Gallo's San Carlo organization, proved to be an able pinch-hitter. Thoroughly conversant with the requirements of the role, Miss Morini acquitted herself with skill and entirely to the public's satisfaction. Mr. Bentonelli appeared as the Duke, a role for which his graceful stage presence and smooth lyric singing admirably fit him. The title-role was assigned to Carlo Morelli, a modest but very valuable member of the company. Mr. Morelli brought the full force of his distinguished talent and very resonant voice to bear on a finely dramatic interpretation of the court jester. He enjoyed an enviable success with the public.

The season's only *Faust*, twentieth opera of a season that embraced twenty-

one different works, was heard on Dec. 17. Only Edith Mason's *Marguerite* was familiar among the assignments of leading roles. For many years none but Miss Mason ever sang this part here, the probable reason being that no one else in the company could at all compare with her. If this was true earlier it is more true than ever now, when Miss Mason is at the very peak of her notable artistic gifts. It is risky to write of any artist that he or she achieves perfection, yet if any fault could be found with Miss Mason's pure, ravishing tone, her unerring sense of style, her phrasing or her voice production, then a super-critic would have to be called into service.

Pinza Scores as Mephistopheles

Following upon his very fine *Don Giovanni*, Ezio Pinza's *Mephistopheles* was awaited with eager interest. He took many liberties with the convention-

al enactment of the part, but all were pointed and effective and charged with meaning. Vocally he was superb. Mr. Bentonelli sang *Faust* for the first time here. The lyric Italian roles suit him better than the difficult French style. Though invariably intelligent, his *Faust* had more of quietly reflective singing than of the glowing ardor of youthful love. Mr. Morelli was an excellent *Valentin*, his aria exciting warm applause. Helen Ornstein was a personable and vocally attractive *Siebel* and Mari Barrova made much more than usual of *Marthe*. Wilfred Engelmann was a good *Wagner*. Henry Weber conducted a performance that never flagged in tempo nor expressive dynamics.

Frederick Stock repeated his distinguished interpretation of *Tristan* and *Isolde* on Dec. 18 with the cast of the first performance: Elsa Alsen, Lauritz Melchior, Chase Baromeo and Julius Huehn. Edith Mason sang the title role of *La Traviata* in the repetition on Dec. 19. Charles Hackett was a new and agreeable *Alfredo* and Carlo Morelli a dignified *Germont*. Mr. Papi conducted.

ALBERT GOLDBERG

MINNEAPOLIS HEARS

Sibelius's Fifth Symphony Receives Local Premiere — Szigeti Acclaimed

MINNEAPOLIS, Jan. 5.—One of the outstanding events of the season was the first presentation here of Sibelius's Fifth Symphony, a work which may not have gained complete acceptance from the audience but which impressed even the anti-Sibelius contingent with its subtly wrought and vivid performance. Eugene Ormandy had designed it with shrewd skill and craft, and the Minneapolis Symphony responded with more than usual plasticity to the promptings of his baton.

On the same program was Joseph Szigeti, violinist, who was his usual aristocratic self in the Brahms Concerto, revealing an artistry at once serene, tense, polished and honest. The concerto was a beautifully molded thing, flawless in technical respects, and alive at every point. The Beethoven *Leonore Overture No. 3* completed this program.

A week later, as special observance of the season, the orchestra combined with the Twin City Symphony Chorus and four soloists to give Handel's *Messiah*. The performance was a highly effective union of forces in which the choristers, rehearsed by Rupert Sircom, were heard to even finer effect than in the Mahler Resurrection Symphony recently given. The soloists were Agnes Davis, soprano; Adair MacRae Roberts, contralto; Berthold Busch, baritone, and Edmund Cronon, tenor.

Miss Davis arrived the Sunday previous to sing in an all-Wagner program and remained for the oratorio. Her clear tones, unaffected poise and intelligence, endeared her to the two audiences that heard her.

The last symphony concert of the year was given on Dec. 30 with Viola Mitchell, violinist, as guest soloist. Audience and critics were rather chilled by the vehicle of her debut, the Malipiero Concerto, finding it clever but lacking in substance. But no one could doubt the skill and temperament which went into the difficult violin role, and the ovation continued until Miss Mitchell returned for a playing of the Bach Air for G String.

The balance of this program was Italian, bringing us Rossini's *William Tell Overture*, David Mendoza's arrangement of melodies from *La Bohème*, two

NOTED MASTERWORK

intermezzi from *The Jewels of the Madonna*, Respighi's *Pines of Rome* and the intermezzo from *Cavalleria Rusticana*, the last an encore.

Mr. Ormandy was honored by the bestowal, from Hamline University, St. Paul, of the doctor of music degree, the ceremony and the luncheon following it being attended by most of the musical leaders of the Twin Cities. The Minneapolis Symphony has been engaged to give weekly Friday afternoon concerts over the Columbia network.

JOHN K. SHERMAN

Hope Hampton Hailed as Manon in Massenet Work with Chicago Grand Opera



In the Title Role of *Manon*, Hope Hampton Was Acclaimed in a Recent Chicago Appearance

CHICAGO, JAN. 5.—Appearing in the recently closed Chicago Grand Opera season, Hope Hampton won deserved success in Massenet's *Manon*. The soprano gave an appealing delineation of the Abbé Prevost's ill-starred heroine and was applauded enthusiastically.

The audience's approval, evidenced by many recalls for the singer, was shared by leading members of the Chicago press. Miss Hampton was in excellent voice and presented a charming picture, sensitive acting adding to the portrayal.

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The New Year Begins Auspiciously

WITH the first half of the musical season behind us, the New Year has begun in a manner that promises more than well for the remainder of the concert season of 1934-1935. Reports from local managers all over the land speak of audiences of goodly numbers attending important concerts; orchestras are pursuing their ways, carrying out schedules that at various times threatened to be interrupted, and recitals in New York, Boston, Chicago and other centres are both numerous and of marked excellence.

The Metropolitan Opera is attracting well pleased audiences of great numbers, as are the operatic performances given under the auspices of several of our symphonic orchestra associations.

The arrival of 1935 has seen the threatened merger of New York's Philharmonic-Symphony and the Metropolitan Opera become a rumor of the past instead of a possibility of the future. In short, all is quiet on the music front.

In broadcasting circles the success of several of the major symphonic hours, such as those of General Motors and Ford, has been so great that the series are to be continued during the coming months, with noted conductors and soloists on each program. In the main the programs have been made to adhere to strictly symphonic standards. This is, indeed, a matter of the greatest importance and requires, not only the co-operation of the listening public, but the greatest care on the part of those sponsoring the events. The inclusion of so-called "popular classics" may be considered by some a means of pleasing the less initiated among the thousands of interested

listeners. But the purpose of these programs will be destroyed unless the presentation of tid-bits is made infrequent. To call a series "symphonic" and not hold strictly to the symphonic repertoire would be little short of scrapping the very reason for this kind of broadcast. There is a wealth of symphonic music, which may be called of the lighter variety, without descending to the use of hackneyed, thrice familiar compositions, which are to be heard on virtually every orchestral broadcast of lesser pretensions.

THE judicious use, too, of modern music, music by contemporary composers, is to be recommended for these symphonic broadcasts, as was shown when Eugene Goossens recently conducted his own Rhythmic Dance in one of the General Motors broadcasts. In short, to make symphonic programs worthy of their name, all kinds of good music, old and new, that may be classified as symphonic, should be offered.

Broadcasting has reached the stage, we are happy to say, when its programs should be just as representative of the best as programs given in concert halls before audiences. The continuation of this type of broadcast will add an important chapter to this still new and much discussed phase of musical development. It will reflect only glory on its sponsors, and as a result win for them the good will of the vast audiences who, by enjoying the programs, will become patrons of their products. Is it not obvious that it is their duty to maintain the same high standards artistically which they have set up in their own industries?

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Personalities



Lane
Edward Johnson, Tenor of the Metropolitan, Posing for a Portrait by Dr. E. Wylie Grier, President of the Canadian Academy of Art. The Portrait Was Unveiled in The Collegiate-Vocational Auditorium in Guelph, Can., Mr. Johnson's Birthplace, Where It Will Hang as a Tribute to Mr. Johnson's Contribution to Art in That City

Corona—Literally "golden voiced," Leonora Corona, who starts her eighth season as a soprano of the Metropolitan this month, has insured her vocal cords for \$150,000.

Crooks—After singing twelve encores at a recent recital in Tacoma, Wash., Richard Crooks, tenor of the Metropolitan, called out to his audience: "Please . . . I'm afraid the NRA will take away my blue eagle if this keeps up!"

Tovey—Among his subjects named by King George for New Year's Day honors was Donald Francis Tovey, professor of music at the University of Dublin since 1914. Mr. Tovey was made a Knight of the British Empire.

Tauber—In recognition of his artistic achievements in the musical field, Richard Tauber was recently awarded the Knights' Cross of the first class of the Austrian Order of Merit. The presentation was made by Federal Minister Stockinger at the Ministry of Commerce in Vienna.

Seidel—Accustomed to traveling to Philadelphia twice a week to teach in Clarke Conservatory, Toscha Seidel, violinist, recently was conveyed there by Clarence Chamberlain, noted pilot. The plane was a slow one, and Mr. Seidel contends that although he enjoyed the flight, he could have made better time by train or motor.

Wenker—Among the Christmas gifts presented to members of the staff of the Metropolitan Opera House, was a gold watch and chain received by Frank Wenker, publicity representative, from General Manager Giulio Gatti-Casazza and his wife, Rosina Galli.

Bori—During an intermission in the performance of *Manon* which marked Lucrezia Bori's re-entrance for the season at the Metropolitan, the diva was presented by Paul D. Cravath, chairman of the board of directors with a set of resolutions commemorating her "valiant work" as chairman of the Save the Metropolitan committee for two seasons.

Huberman—Speaking recently of the comparative advantages of musical education in this country and in Europe, Bronislaw Huberman declared that one of the differences in favor of America is that most of the colleges and universities include the teaching of applied music in their curricula, whereas in Europe it is practically impossible to get a musical and a collegiate education at the same time.

What They Read Twenty Years Ago

In MUSICAL AMERICA for December, 1914



At the Metropolitan Production of *Madame Sans-Gêne* in 1915 Arturo Toscanini, the Conductor, Talks It Over During a Rehearsal with General Manager Giulio Gatti-Casazza and Geraldine Farrar, Who Sang the Title Role

Opera for the Masses

When Geraldine Farrar's illness necessitated the postponement of the *Madame Sans-Gêne* premiere and the substitution of *Aïda*, one operagoer listened half an hour before he suspected the change.

1915

Sister Susy's Sewing Shirts . . . etc.

"We musicians find ourselves reduced to wishing that managers would kindly allow us to sit in a special part of the house and let those who wish to knit, sit in their own special rows."

1915

"There Are Smiles—etc."

"If I were married, would I be smiling?"

—Oscar Hammerstein.

Music Schools in National Meeting

(Continued from page 3)

Antonio, Tex., and Lamont School of Music, Denver, Colo., were promoted to full membership in the national association. Lindenwood College, St. Charles, Mo.; Millikin Conservatory of Music, Decatur, Ill., and Shorter College, Rome, Ga., were elected, and Greensboro College, Greensboro, N. C., was promoted to provisional membership, while the Conservatory of Music of Kansas City was accredited for the first two years of its course. A new classification was set up for liberal arts colleges granting A. B. degrees with

major in music. Hollins College, Hollins, Va., and Judson College, Marion, Ala., both member schools, were transferred to this group.

The election of officers returned Dr. Moore, of the University of Michigan, to the president's chair; Dr. David Stanley Smith, of Yale University, and Charles F. Rogers, of the University of Arizona, became the new vice presidents; Dr. James T. Quarles, of the University of Missouri was elected to the commission on curricula, Ella S. Opperman, of Florida State College for Women, to the commission on ethics, and Max T. Krone, of the Arthur Jordan Conservatory, to the commission on publicity.

Then or Now

"The fifth piece [Schönberg's] was actual physical torture to the ears . . . if this is music then it is the music of tortured sensitive nerves . . . extremely forced, ugly, neurotic and what might be described in a hundred old maid terms that conservative critics have employed since the world was young."—Olin Downes.

1915

Zigarrenkonzert

At a Vienna concert, admission was purchasable only by offerings of cigars or cigarettes. The net proceeds amounted to 62,000 cigars and 21,947 cigarettes.

1915

Absolute Pitch?

"Art is very much like a baseball game. The trouble with many of us is that we wish to do all the pitching." Marshall Kernochan.

Berlin Hears Suite from Berg's *Lulu*

(Continued from page 7)

pianissimo, signifying the turning-point in the drama. This movement was of strikingly brilliant craftsmanship, and like the Adagio was symphonic music of the purest order. The first and fourth movements, however, require words and action to convey their full effect.

Lulu's aria, which formed the third

movement, consists of those breath-taking and hair-raising intervals that are the hall-marks of Berg's vocal line. The aria was mastered in consummate manner by Lilli Krauss of Vienna whose technical adroitness in the performance of this difficult music made one overlook its angularity and its hurtling vocal leaps.

VAN WYCK HONORED

Josef Hoffmann Gives Luncheon for His European Manager

Honoring Wilfrid Van Wyck, London concert manager, who managed his entire European tour, and who is in the United States for the first time, Dr. Josef Hoffmann, pianist and director of the Curtis Institute, gave a luncheon at the Hotel Gotham, New York, on Jan. 4. The invited guests included: Theodore Cassebeer, Hermann Iriom, Henry Junge, Roman de Majewski, Frederick Reidemeister, Charles Steinway, Theodore Steinway, Albert Sturcke, Frederick A. Vietor, Richard Copley, Walter Damrosch, Leopold Godowsky, Pierre V. R. Key, A. Walter Kramer, Leonard Liebling, John F. Majeski, Walter Solinger and Maurice Speiser.

Mr. Van Wyck is staying at the Hotel Great Northern, New York, and will remain until Jan. 18.

MATTHAY GROUP MEETS

Bessie Freed Wins Scholarship—Eunice Norton in Recital

Bessie Freed of New York City, a pupil of Alvin Goodman, won the scholarship contest held in New York on Dec. 27 and 28 at the convention of the American Matthay Association. The award enables the winner to study for one year at the Tobias Matthay Pianoforte School in London. Recent holders of this scholarship have been Tessa Bloom and Ray Lev. The association contributes \$1,000 toward the expense of a year's study in London. Denise Lassimonne of the Tobias Matthay school, acted as adjudicator.

Eunice Norton gave the annual invitation recital for members and guests in Steinway Hall on Dec. 27. The association met on the following day at the Riverdale School of Music where Stanley Chapple of London spoke on the Teaching of Musicianship.

SETTLEMENT WORK GROWS

Music School of the Henry Street Settlement Shows Steady Rise

The Music School of the Henry Street Settlement, New York, which opened in 1927 with only two students, has developed into an institution of far-reaching influence and usefulness. A yearly average of 200 students of all ages are now enrolled, and the curriculum, besides the usual piano, stringed instrument and voice training, includes four choral groups, the Colored People's Chorus, directed by J. Rosamund Johnson; the Children's Chorus, which was heard via radio with Lawrence Tibbett, and two adult choruses.

In addition to its sponsorship of popular chamber music and symphony concerts by representative organizations, and the inauguration of a training shop in which the making and repairing of

stringed instruments was taught, the school has been active on behalf of modern music. First performances for which it has been responsible are those of Hindemith's *Eight Canons*, his children's cantata, *We Build a City*, and Weil's opera, *Der Jasager*. A composition contest also has been sponsored.

Beginning in January, the school will be the first to incorporate educational music films in its curriculum. Formation of an educational film exchange probably will follow. Various ensembles of the school have appeared frequently in public and over the radio, and plans for an opera school, headed by Dr. Paul Bekker, are already under way.

COAST MUSIC GOES ON SANS ORCHESTRA

San Francisco Symphony Impasse Unbroken, But Recitals Continue Numerous

SAN FRANCISCO, Jan. 5.—At time of writing San Francisco Symphony has Issay Dobrowen as conductor; a concertmaster and a solo 'cellist under contract, but no orchestra. And the season was supposed to have started this week. Perhaps the Musical Association and the orchestra will come to terms, perhaps not.

In the meantime the new year opened auspiciously with a praiseworthy concert by the San Francisco String Quartet at the residence of Mrs. I. W. Hellman, Jr., one of the private subscription events financing the quartet's constructive effort in popularizing chamber music.

Messrs. Blinder, Heyes, Fenster and Dehe began with a conscientious and well balanced reading of the Beethoven Quartet in F, Op. 59 No. 1, and progressed to the less exacting but grateful Dohnányi D Flat Quartet which was played with full tone and satisfying interpretation. A Glazounoff Novellette was an effective encore.

Final events of the old year included a concert by the Aguilar Lute Quartet which opened Carolyn Ware's Chamber Music Series, a new venture of interest. The Spanish artists played traditional and modern compositions in Veterans' Auditorium on Dec. 18.

The Vienna Sängerknaben gave the first of two performances for the San Francisco *Examiner's* Christmas Fund on Dec. 20 in the War Memorial Opera House. La Argentina recently appeared in her costume and dance display in two different programs in the Veterans' Auditorium under Peter D. Conley's management, assisted by the able pianist, Luis Galve.

The San Francisco A Cappella Choir, Waldemar Jacobsen, conductor, gave a pre-Christmas recital in Veteran's Auditorium that proved meritorious.

Increases in Community Concerts Membership Show Enthusiasm for Plan

"Depression" a Lost Word, Says Ward French, General Manager—Many Cities Double Memberships Over Last Year—Reciprocity Idea Very Successful

DEPRESSION is a forgotten word so far as Community Concerts are concerned, according to Ward French, general manager, who recently noted a twenty per cent increase in memberships in the more than 100 cities who are now giving concerts under this plan.

"Campaign directors met this discouraging word constantly in the past two years when campaigns were launched," declared Mr. French. "But this year, in the campaigns for 1934-35, there was no more talk of depression, no doubt in anybody's mind that campaigns were going through successfully. The only concern was to make the campaigns as big and as successful as possible."

The result of this changed attitude was that every city in the list increased its membership. Many have more than doubled their audiences over 1933. Particularly in the South and West was this noticeable. Especially proud of their records are Phoenix, Ariz., Stockton and Eureka, Cal., Billings and Great Falls, Mont., and Boise, Idaho, where the increase was 100 per cent or more. Many cities, working under the plan for the first time, made excellent strides, and among these stands out Spokane, which, in its first Community Concerts campaign, raised an audience of 2,200, the third largest Community audience in the country. Only Providence, R. I., and New Orleans, where the Philharmonic Society uses this plan, now outstrip this ambitious Western newcomer.

Radio Bogey Banished

"Along with the depression bogey has gone the radio bogey," declared Mr. French. "Workers no longer meet opposition from people who used to say that they preferred staying home before their loud-speakers to going out to concerts. In fact, I honestly believe that radio has created more music lovers than it has discouraged. It is the same old story of the 'personal appearance'—



Apela
Ward French, General Manager of Community Concerts, Who Tells of the Steady Growth of Interest in Music.

a desire created by the broadcast both to see and hear the artist. Another reason for our successful campaigns is the cooperation on the part of the artist in planning programs that will interest a widely diversified group of people—in short, an average concert audience. There is no more 'playing down' to the so-called average or 'playing up' to a handful of sophisticates. The artists are maintaining a high standard while still keeping an eye on entertainment values."

A growing demand for ensembles, both vocal and instrumental, in addition to the ever-present desire for an outstanding soloist, is evident, Mr. French asserted. And, regardless of how inconsistent it may seem, the joint recital is losing ground in popularity.

Reciprocity Popular

With these new trends in listener's tastes and enthusiasm, has come another phase of the healthy growth of Community Concerts in stimulating a genuine love for good music. People everywhere, particularly in the sections where cities are close together, such as Connecticut, Pennsylvania and Massachusetts, are taking advantage of the

reciprocity idea, an international feature of Community Concerts. This provides that a member may attend any other series of concerts in addition to his own, if the seating capacity of the hall permits.

"They are visiting back and forth by the hundreds," said Mr. French. "For example, Stamford, Conn., which has a hall seating 950, welcomed an audience of 1,500 for its opening concert, when Lawrence Tibbett sang, and the stage was packed. This plan has done much to create not only a friendly feeling, but also a real interest in music and the artists."

Another interesting aspect of the Community Concerts idea is the steady growth of the use of the plan in Canada. Cities there are slow in getting started, Mr. French declared, but once their enthusiasm is aroused they form extremely successful and substantial audiences.

"We are anticipating a bigger increase than ever for the season of 1935-36," Mr. French stated. "At least fifty more cities are expected to join us. In all of my experience in the concert business, I have never witnessed such enthusiasm as that with which the campaigns were carried out this year."

F. Q. E.

BALTIMORE FORCES BEGIN NEW SEASON

Lehmann Sings with Symphony Under Siemann—Szigeti Gives Recital

BALTIMORE, Jan. 5.—The Baltimore Symphony began its twentieth season under the guidance of Frederick R. Huber, Municipal Director of Music, at the Lyric Theatre on Dec. 16 in a brilliant program conducted by George Siemann with Lotte Lehmann, soprano of the Metropolitan Opera, as guest soloist. Strauss's *Don Juan* and Griffes's *The Pleasure Dome of Kubla Khan* were given effective interpretations indicating the strides that are being made by the municipally maintained orchestra. The stately bearing of the artist and her dramatic singing gave the large audience pleasure.

Joseph Szigeti, violinist, with Nikita de Magaloff at the piano, presented the third of the Bach Club series at Cadoa Hall on Dec. 18. The program included four sonatas and a group of modern compositions which were authoritatively and skilfully projected.

Peabody Forces Active

The Peabody Conservatory orchestra, Gustav Strube, conductor, gave a concert on Dec. 19. The overture to *Iphigenia in Aulis* by Gluck, the third symphony by Brahms, Sibelius's *Finlandia* and an excerpt from *Die Walküre* were played with marked assurance. Leah Effenbach, pianist, gave a vivid interpretation of the Liszt E Flat Concerto, and Gene Archer sang the Wagner excerpt dramatically.

The Baltimore Music Club, Mrs. C. Albert Kuper, president, entertained its members and friends with a Bohemian Night at the Lord Baltimore Hotel on Dec. 17.

The Public School Teachers' Association Chorus, John Denues, conductor, gave a festival of Christmas music on Dec. 17 at the Polytechnic Auditorium. Margerite Anger Merghehn, soprano; Herbert Fankhanel, tenor and Walter Linthicum, baritone, were soloists, and the All-City High School Orchestra, Osmar O. Steinwald, conductor, assisted.

At the Mediaeval Choir service held

at Emmanuel Church on Dec. 23 and 30, a program of English, German and North American Carols were beautifully sung under the able direction of Frederick Erickson. The American section sang *A Christmas Folk Song*, the first local hearing of Franz Bornschein's musical setting to the words of the poet, Lizette Woodworth Reese. Two arrangements, a Sioux Tribal Carol, and a Mexican Carol, by Harvey Gaul and *A Christmas Roundelay* by Edward Margetson completed the American groups.

F. C. B.

LOUISVILLE LAUDS CINCINNATI FORCES

Goossens and Bakaleinikoff Conduct Symphony in Three Pairs of Concerts

LOUISVILLE, KY., Jan. 5.—Louisville's unusually fine musical season continued to provide concerts for music lovers throughout November and early December.

On Dec. 4 the third and last pair of concerts by the Cincinnati Symphony in the Memorial Auditorium was given. Vladimir Bakaleinikoff conducted both of these concerts. The evening program contained Glinka's Russian and Ludmilla overture, Tchaikovsky's Fifth Symphony, Dukas's *The Sorcerer's Apprentice*, Wagner's *Siegfried Idyll*, and the polka and fugue from Weinberger's *Schwanda*.

On Nov. 20 the Symphony Concert Society presented the Cincinnati Symphony in an afternoon concert for children conducted by Vladimir Bakaleinikoff and an evening concert led by Eugene Goossens. The enthusiasm was unbounded. At the evening concert the program included the Overture to *The Flying Dutchman*, Beethoven's Fifth Symphony, Delius's *Paris*, three movements from Holst's *The Planets* and Dvorak's Slavonic Dance No. 1.

Louisville Forces Active

The Louisville Civic Arts Society brought the Louisville Orchestra and the Civic Chorus together on Dec. 10 for a performance of Mendelssohn's *Hymn of Praise*, under the direction of Lynn Thayer. Three orchestral numbers were conducted by Joseph Horvath. The second concert of the ninth season of the Louisville Chorus was given at the Woman's Club on Dec. 11 under the direction of Frederic Cowles, before an appreciative audience of good size. Ellen Lawrence Gardner was the efficient accompanist.

The music committee of the Woman's Club gave an afternoon recital on Nov. 21, presenting Arnold Harris Edwards, baritone; Louise Boyd Robinson, pianist, and Victor Chesnais, accompanist, to a pleased audience. A pair of concerts came together on Nov. 27. One of these, from the studios of the Louisville Fine Arts Center, was given at the Columbia Auditorium, and the other, the second of the Liederkranz recitals for this year, was given in the ballroom of the Brown Hotel.

On Nov. 16 the Junior League presented the Don Cossacks, conducted by Serge Jaroff, before a capacity house at the Memorial Auditorium. An excellent amateur performance of *Pinafore* was given at the Woman's Club on Nov. 18 before a cordial audience. The performers were from the vocal studios of Sara Lee. The musical director was Lynn Thayer, stage director, Walter Merhoff, and the designer of costumes and stage sets, Kenneth Denison.

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Los Angeles Philharmonic Assured of Maintenance for Three Years

Welcome Announcement Made at Close of Beethoven Program Led by Klemperer, Who Has Entered Upon "Faith" Contract

LOS ANGELES, Jan. 5.—The Los Angeles Philharmonic will not only conclude the present season, which it began under difficulty, but will be maintained for the three succeeding years. This was the welcome announcement made by Dr. Remsen D. Bird on behalf of the Southern California Symphony Association, at the close of the Beethoven program on Dec. 27, which included the Leonore Overture, No. 3, and the Ninth Symphony. Dr. Bird also stated that a "firm contract on faith" had been entered into with Mr. Klemperer for a period of three years, and that the conductor would return from his engagements in Italy to conclude the season next spring.

The Ninth Symphony was performed last season for the first time here, but its repetition this year was superior in every way. The Los Angeles Oratorio Society again sang unusually well and the soloists were Blythe Taylor Burns, soprano; Olga Dane, contralto; Dr. Carl Omeron, tenor and Tudor Williams, baritone. The popular-priced program on the preceding Saturday night included Berlioz' Benvenuto Cellini Overture, Mozart's Haffner Symphony and Tchaikovsky's Pathétique Symphony.

All-Wagner List Given

An entire program of Wagnerian music in the popular-priced concert on Dec. 8, brought out a near capacity audience. Excerpts from Lohengrin and Meistersinger formed the chief part of the program. Assisting artists were Blythe Taylor Burns, soprano; Dr. Carl Omeron, tenor; Olga Dane, contralto; Earl Cobert, baritone, and Russell Horton, tenor.

The third pair on Dec. 13 and 14, provided for disciples of old and new music and included Cherubini's Overture, Anacreon; Reger's dazzling variations on Mozart's themes; Ravel's Daphnis and Chloé and Schönberg's Verklärte Nacht.

Interest centered in the Schönberg work, partly because the composer is

now in Los Angeles and was present to receive the applause which his composition deserved. The work was less startling in character than many had been led to believe and it was received with genuine approbation.

Mr. and Mrs. Klemperer left for the East immediately following the concert on Dec. 28. After a series of appearances with the Philadelphia Orchestra, Mr. Klemperer will go to Italy for concerts in Milan, returning to Los Angeles for the final programs of the season. Meanwhile the regular series will be conducted by José Iturbi, Ossip Gabrilowitsch, Alfred Wallenstein and Henny Svedrofsky, associate conductor.

Opera Company Formed

Ralph Paonessa, original owner and impresario of the Philadelphia Grand Opera Company, has formulated plans that call for nine months of opera a year. The group is to be known as the Pacific Grand Opera Company and will inaugurate its season with performances of Pagliacci and Cavalleria in the Auditorium on the evening of Jan. 26. Paolo Marconi, tenor, of La Scala in Milan, will sing in leading roles.

The Vienna Choir Boys visited the Coast again this year, under the management of L. E. Behymer, and recaptured the approbation which it won last season. The Christmas season brought the usual quota of appropriate music, and the annual performance of Handel's Messiah in the Auditorium by the Oratorio Society and the carol program given by the choir of the First Congregational Church, both under John Smallman. At the Hollywood High School Edna Ames conducted a program of early carols and the Hallelujah Chorus, Gertrude E. Parsons led an ambitious program at the Polytechnic High School, and Verne C. Blythe conducted a like program at the Los Angeles High School. The whole of the Messiah was given by the A Cappella choir and chorus of the Junior College under the direction of Ralph Peterson, with the assistance of the orchestra. The soloists were Virginia R. Bardeen, soprano; Helen Lyle Boothe, contralto; Seth Bryant, tenor, and George M. Groher, baritone.

The Cecilian Singers gave their first concert of the season, Mr. Smallman, conducting, in the Auditorium on Dec. 17, singing four excerpts from Bach's Christmas Oratorio, works by Handel, Leroux, Bachelet and others. The latter half of the evening was devoted to a sprightly work by Louis Woodson Curtis, Mardi Gras in Old New Orleans. Assisting artists were Eugene Pearson and Wilburn Fessenden, baritones, and Katherine H. Adams, director.

The Philharmonic Orchestra gave a reception at the home of Doris Kenyon,

soprano, honoring Dr. and Mrs. Robert A. Millikin, Mr. and Mrs. Eric Korngold, Mr. and Mrs. Otto Klemperer, and Mr. and Mrs. Harvey Mudd. Two movements of Glie're's Quartet were played by the Vertchamp String Quartet.

Emil Dannenberg, sixteen-year-old

pianist, and Ruth Terry Koechig, soprano, were the artists heard in a recent program of the Western Artists' League. Mr. Dannenberg played works by Bach and MacDowell. Miss Koechig sang works by Brahms, Gretchaninoff, Debussy and Clokey with rare artistry.

HAL D. CRAIN



Mischa Mischakoff was Soloist with the Chicago Symphony.

STOCK CONTINUES CHICAGO CONCERTS

Revival of Dvorak's Second Symphony—Merits Place in Orchestral List

CHICAGO, Jan. 5.—Mischa Mischakoff, concertmaster of the Chicago Symphony, appeared as soloist at the concerts of Dec. 27 and 28, Frederick Stock conducting. The program:

Vysehrad	Smetana	
Symphony No. 2, D Minor, Op. 70.	Dvorak	Concerto in A Minor, Op. 82.	Glazunoff
Mr. Mischakoff			
Introduction, Valse and Finale from		Ruses d'Amour, Op. 61.	Glazunoff

Mr. Mischakoff played Glazunoff's alternately appealing and repellent concerto with the conviction born of sound musical judgment combined with a never failing mastery of his instrument. The lyrical passages were delivered with ingratiating tone while the difficult finale sparkled with complete technical control.

Dvorak's second symphony merits the occasional revival Mr. Stock gives it. It is more interesting acoustically than emotionally however, and unfortunately neither of the two remaining items on this list contained enough substance to alleviate this feeling.

Familiar Music Pleases

At the concerts of Dec. 20 and 21 the following program was played:

Dance of the Angels, from The New Life,	Wolf-Ferrari			
Op. 9.	Overture to Das Christsteflein,			
		Op. 20.	Pfitzner		
		Symphony in D Minor.	Rimsky-Korsakoff
				

The Franck symphony and Shéhézade provided just the sort of music for a pre-holiday program, familiar, pleasant, and not too distracting. The audience would probably have been exceedingly disdainful had Mr. Stock programmed the close of the second act of Madama Butterfly but there were many who considered it right and proper to applaud the pale imitation which Wolf-Ferrari perpetrated in his Dance of the Angels.

At the Tuesday concert of Dec. 26 Dvorak's Carneval Overture, Brahms's Second Symphony, Strauss's Don Juan, Mr. Stock's arrangement of Paganini's Moto Perpetuo and Alfvén's Midsummer Wake was played. Mr. Stock conducted.

ALBERT GOLDBERG

Harriet Cohen to Return

After a successful season in Europe where she appeared as soloist with the London Philharmonic, the B. B. C. Symphony, the Orchestra Symphonique de Paris and the Madrid Symphony, Harriet Cohen, pianist, will return to New York early in January and will give a recital in the Town Hall on Jan. 16. Her American tour will begin shortly thereafter in Toronto.



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Festive Note Evident in Holiday Fortnight Concerts

Oratorio Society Presents Annual *Messiah*—New English Singers Close Christmas Series—Bronislaw Huberman in First Solo Program in Eight Seasons—Goeta Ljungberg Gives Unfamiliar Scandinavian Songs in First New York Recital—Guy Maier Takes Young Audiences on Musical Journeys—Harold Samuel Begins All-Bach Series—Elisabeth Schumann in Lieder Recital—Joseph Knitzer Makes Debut

THE spirit of Christmas was apparent in many of the programs heard in New York's concert rooms over the turn of the year, with the Oratorio Society's annual *Messiah* once more signifying the musical expression of the beginning of the great Drama of Christianity. The University Glee Club, with Channing Lefebvre at the helm, also sang Yuletide choruses. Eunice Norton gave a list of piano works of wide variety. The Manhattan String Quartet attracted an audience that necessitated seats on the stage. Quinto Maganini played a rare Mozart work with his Chamber Symphony.

Second Plaza Artistic Morning

The second of the Plaza Artistic Mornings was given in the ballroom on Dec. 20, the artists being Nino Martini, Metropolitan Opera tenor; Bruna Castagna, contralto recently of the Hippodrome Opera and formerly of La Scala, and Eleanore Pfirsinger, pianist.

Mr. Martini was applauded with gusto in arias from *Le Roi d'Ys* and *L'Africaine* and joined with Mme. Castagna in *Ai Nostri Monti* from *Il Trovatore*, also singing several songs. Mme. Castagna was heard in *Voce di Donna* from *La Gioconda* and songs by Pergolesi, Tchaikovsky and Rossini. Miss Pfirsinger played two groups by Schumann, Schubert, Brahms, Chopin and Weber. All three artists were recalled numerous times and gave generous encores.

Amphion Heard at Waldorf-Astoria

Amphion, Harry Gilbert, conductor, gave a concert in the Astor Gallery of the



Harold Samuel Opened a Series of Six Bach Piano Recitals

Waldorf-Astoria on the evening of Dec. 20. Sally Fiske, soprano, and Turridu Bertotti, baritone of the Vienna Opera Company, who made his American debut in this concert, were the assisting artists.

The men's chorus was heard first in Hakon Börresen's song, "Twas the King Himself, and The Shepherdes' Sunday by Ole Bull, with baritone solo by Paul O'Haire. Both of these works were given here for the first time.

Miss Fiske sang *Viens, Aurore, Un Bel Di* from *Madama Butterfly*, and an encore,



Goeta Ljungberg Sang Scandinavian Songs in Her First New York Recital

exceptionally well. The women's chorus sang an air by Bach, and *Peter Piper by Bridge*.

Mr. Bertotti's powerful voice completely won the audience in the aria *Nemico Della Patria* from *Andrea Chenier*, and the emotional content of the song was set forth with the insight of a mature artist. He also sang Beethoven's *Ich Liebe Dich* and Brogi's *Visione Veneziana* in exemplary fashion. Other solos were sung by Marie Ludeman, William Aubin, and Harvey Enders. The choruses also gave works by Taylor and Herts and favorite Christmas hymns.

University Glee Club Assisted by Julius Huehn

A gay contribution to the multiplicity of choral concerts in the holiday season was the appearance of the University Glee Club at the Waldorf Astoria on Dec. 20. Under the vitalizing baton of Channing Lefebvre and assisted by Julius Huehn, baritone soloist, the club gave robust and highly musical representations of a wide range of part song material including folk songs and works by Bach, Bruch, Bantock, Coleridge-Taylor and others.

A group of college songs received such opulent applause that it was extended to include several impromptu additions. The Mozart aria, *Non più Andrai*, and songs by Strauss, Secchi, Hughes and Wolfe were sung by Mr. Huehn. Several members of the club were incidental soloists in concerted numbers. Frederick F. Quinlan was the accompanist.

R.

Ljungberg Makes Recital Debut

Goeta Ljungberg, soprano. Pierre Lubotzky, accompanist. Town Hall, Dec. 21, evening:

Quella fiamma.....Marcello
Se tu m'ami.....Pergolesi
Det förste mode; I rosentid; Med en primulaveris; Tak för dit rad; En dröm...Grieg
Ro, Ro, Oegonsten; Evigt digtill hjärtat tryckaSjögren
Den förste kyssen; Säv, säv susa; Flickan kom från Alasklings möte; Men min fagel märks dock icke; Svarta rosor.....Sibelius
Allerseelen, ZiegnungStrauss
Schmerzen; TräumeWagner
Auf dem Kirchhofe; Von ewiger Liebe.....Brahms

Mme. Ljungberg who has delighted Metropolitan audiences by the originality of her interpretations as well as by her fine singing might have been expected to excel in the type of program she chose for her first New York recital appearance.

The first two songs may be dismissed as a sort of toccata to warm up the voice. It was with the Grieg that the real business of the evening began. Three of the songs were comparatively unfamiliar. It seemed a pity that the singer included the hackneyed *The First Primrose* and *A Dream* instead of some of the other many unsung treasures.

that Grieg has left. It was in *Thanks for Your Counsel*, the penultimate one of the group that Mme. Ljungberg did some of her very best work though the entire group was striking. So also the Sibelius songs, several of which were almost recitative in character. *Black Roses* was very rewarding.

The German groups had points of interest, but it was in the Scandinavian songs that Mme. Ljungberg left the most treasurable memories.

English Singers Say Farewell

The New English Singers gave their farewell performance in Town Hall on the afternoon of Dec. 23, singing the usual variety of motets, ayres, madrigals, duets, folk songs and carols—music which though centuries old is as fresh and joyous as though it were written yesterday. They performed with that singular perfection, spirit, and understanding that makes their concerts a delight and a joy for all who hear them.

And when all was sung, these singers left that inimitable impression that makes their concerts unique.

M.

Guy Maier Gives Musical Journeys

Guy Maier gave two Christmas concerts for children in the Barbizon-Plaza on Dec. 27 and 29, designating his programs *Musical Journeys* to Austria and Bavaria and to Spain. His young pupil, Morton Sultan, assisted at both.

Mr. Maier, whose unique talent in playing for youthful audiences is well known, gave at the first concert solos by Schubert in arrangements by Godowsky and Liszt, by Mozart and Strauss-Gruenfeld and after wandering through musical localities named, leading his audience by the hand by the assistance of stereopticon slides, he and Mr. Sultan played three Mozart compositions for two pianos.

At the second concert, Mr. Maier went through Seville and Granada and Mallorca. His program consisted of pieces by Chopin, Lecuona, Chenoweth and Mr. Sultan played works by Albeniz, Granados and Moszkowski. The young audiences were enthusiastic over both programs.

Argentina Makes Reappearances

La Argentina gave her second and third dance recitals of the season in the Town Hall on the evenings of Dec. 27 and 29, respectively. At the first of these she repeated three of the dances given at her first appearance this year and was seen also in

(Continued on page 26)

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ST. LOUIS ACCLAIMS ALL-RUSSIAN LIST

Rachmaninoff Is Soloist with Symphony Under Baton of Golschmann

ST. LOUIS, Jan. 5.—One of the outstanding programs of the orchestral season was heard at the seventh pair of symphony concerts on Dec. 14 and 15 with Sergei Rachmaninoff as soloist in an all-Russian program:

Eight Russian Folk Songs.....Liadoff
Rhapsodie on a Theme of Paganini for
Piano and Orchestra, Op. 43.....Rachmaninoff
(First St. Louis performance)
Symphony No. 5 in E Minor, Op. 64.....Tchaikovsky

Naturally the greatest interest centered in Mr. Rachmaninoff and his new work for the piano. The composition, abounding in the rhythmical and dynamic effects so well known and recognized in other compositions of this same great composer, was performed with a fine skill and precision.

The colorful folk songs by Liadoff served as a fine introduction to the program and the symphony lost nothing in its position at the close of the concert for Mr. Golschmann gave it a reading full of emotion, content and value.

Sessions's Suite Heard

The eighth pair of concerts on Dec. 21 and 22 were purely orchestral:

Overture to Coriolanus.....Beethoven
Symphony No. 8 in B Minor (Unfinished).....Schubert
Scherzo from A Midsummer Night's Dream.....Mendelssohn
Suite from The Black Maskers.....Sessions
(First St. Louis performance)
Symphonic Poem, The Pines of Rome.....Respighi

This program offered Mr. Golschmann and the orchestra latitude to display the excellencies of the various choirs. Mr. Sessions's complicated orchestration of the several incidents of Leonid Andreyev's strange drama was given a most accurate reading and the program concluded with a thrilling performance of Respighi's Pines of Rome.

On Dec. 18 Ossip Gabrilowitsch and Harold Bauer gave a two-piano recital as the initial concert on the Civic Music League series, Alma Cueny, manager. A program of rare beauty and contrast was given with perfect ensemble and artistry. The works of Mozart, Bach, Schumann and Saint-Saëns were augmented by several encores.

Albert Spalding, violinist, with Andre Benoist as accompanist, appeared on the Condon Concert Course at the Municipal Opera House on Dec. 13. Mr. Spalding satisfied a large audience with his delightful playing of a program which was finely balanced in every respect. Interest centered in the Handel Sonata in E and the superb Sonata in A by Franck. Two movements from the Bach Sonata in C for violin alone and works by Debussy, Ravel, Chopin and Paganini completed the program.

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New Keyboard Invented by Barnett



Willett-Art Studio
David Barnett at the Keyboard of the Enharmonic Pianoforte, Which Is Designed to Lessen Technical Difficulty

THE Enharmonic Pianoforte Keyboard, a new design of piano keyboard has been invented by David Barnett, pianist, and will be introduced to the public in a demonstration at Town Hall on Feb. 25. The new keyboard was first brought out in a private demonstration at Steinway Hall in April, 1933. Since that time it has been viewed and favorably received by many prominent musicians, Ernest Hutcheson, Olga Samaroff, Alexander Siloti, Sigismund Stojowski, James Friskin, Marion Bauer, Howard Brockway, Rubin Goldmark, Leopold Godowsky, Peter W. Dykema and Philip James. It has been demonstrated at the Juilliard Graduate School and at the Teachers College of Columbia University. It has been introduced into the musical curriculum of the Horace Mann School and instruction on the new design is being given there at the present time.

Mr. Barnett, in an interview with a member of the staff of MUSICAL AMERICA, said, "One of the most striking features in music of today is the increasing number of adult amateurs who take an unprecedented technical interest in musical performance. To these, the new keyboard helps to render accessible the great works they have heard and enjoyed and which they desire to play on their own pianofortes. To the artist, any increase in freedom which permits added concentration upon the particulars of his interpretation is always welcome and it is in this spirit that the new keyboard has been received.

"The invention is the result of a comparative study of the techniques of students of the piano, which showed that certain difficulties tended to arise apparently independently of the respective techniques. This lead to the supposition that these difficulties might be traced to the particular arrangement of the present keyboard.

"Confirmation was lent this supposition by an historical survey which showed the present keyboard to date from the year 1479. This date brings out the fact that the present keyboard precedes the adoption of our tonal system by about 300 years. The question arose then, of whether the present keyboard is entirely suited to this tonal

affects only the visible portion of the keyboard, and in no way affects the inner mechanism. The suitability of the new design to the tonal system may be brought out by the fact that the twelve tonalities or scales are absolutely equivalent and may be played with the same fingering. The same holds true for all arpeggio figures and all manifestations of the same pattern throughout the course of a particular composition."

Cherkassky to Introduce Novelties in New York Recital

Shura Cherkassky, pianist, will be heard in recital in the Town Hall on the afternoon of Feb. 9. Besides a Chopin group and music by Bach, Brahms, Ravel and Liszt, Mr. Cherkassky will give first performances of Tschauder's *Un morceau*, Shostakovich's *Three Fantastic Dances*, and *Two Waltz Poems* for left hand alone by Leopold Godowsky.

Mr. Cherkassky was also heard at a meeting of The Bohemians on Jan. 7, with Marcel Hubert, cellist, and will play at the Rubinstein Club on Jan. 15.

Christmas Choral Programs Conducted by Alfred Boyce

A Christmas service, under the direction of Alfred Boyce was given by the Morning Music Club in the First Reformed Church at Nyack, N. Y., on Dec. 21. The program included arrangements of traditional choral music by Mr. Boyce, Hugh W. Kite and others. Mrs. H. Fraser and Mrs. Woodward were soloists, and Westervelt Romaine was organist. Also under the baton of Mr. Boyce was the Candlelight Service held at the Church of the Holy Communion, New York, on Dec. 23. Grace La Mar, contralto; Milo Miloradovich, soprano, and Mack Harrell, baritone, were soloists.

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In the Garden, II. Mazurka, II. Reflections, II-III. } from "Pour les Enfants." Book II. 1.50

The Dancing Lesson, II-III. MODERN

Sonatina, Three Movements, III. from "Three very easy sonatinas" \$1.20

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Siciliano, III. Galop Finale, III. Dance of the Bucum People, III. from "Musik der Zeit." Piano Piece, op. 30, No. 1. III-IV. March of the Soldiers, III. Salzburg Village Feast, III-IV. 1.50

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KRUEGER CONDUCTS KANSAS CITY LIST

Marion Talley Lends Services at Benefit for Philharmonic Orchestra

KANSAS CITY, Jan. 5.—An audience of 6,500 people assembled on Dec. 18 in Convention Hall, when Karl Krueger led the Kansas City Philharmonic in the fourth event of the scheduled series. In the Tchaikovsky E Minor Symphony, Mr. Krueger and the orchestra attained the climax of the program with a brilliantly stirring performance. Gliere's Russian Sailors' Dance fittingly preceded the symphony.

Much interest was aroused by the appearance of Marion Talley as soloist. Miss Talley gave liberally of her services in this event. She sang The Jewel Song from Faust and added two items, O Had I Jubal's Lyre, by Handel, and The Wren, by Benedict. She considerably respected the no-encore rule though there was applause enough for several extra numbers. Sibelius's Tone Poem, Finlandia, and The Entry of the Gods into Valhalla from Rhinegold, completed the orchestral fare.

Romantic Works Given

The third subscription concert by the Philharmonic forces occurred on Dec. 3 in Convention Hall. Mr. Krueger's program delved into archives of romantic literature: Schumann's Fourth Symphony, Mendelssohn's music to A Midsummer Night's Dream, and Humperdinck's Dream Pantomime music from Hansel and Gretel, the orchestra being assisted in this by the Memorial Boys Choir from Grace Holy and Trinity Church. Goldmark's overture In Springtime completed the orchestral works in which Mr. Krueger and the orchestra were happily en rapport. Philip Abbas, first 'cellist, an artist of sterling qualifications, was heard in Tchaikovsky's Variations on a Rococo Theme. Commendation won for the audience an extra number by Bach, unaccompanied.

Pausing for seven performances on their Silver Jubilee Transcontinental Tour, the San Carlo Opera Company, presented by Fortune Gallo, was heard by approximately 27,000 people through the week beginning Dec. 5 in Convention Hall. Aida, Carmen, Lohengrin, Hansel and Gretel, Cavalleria Rusticana, Pagliacci, Rigoletto and Faust were given. Carlo Peroni conducted. Rosemarie Brancato made her first appearance in opera in her native city as Gilda in Rigoletto. Ada Belle Files

made her operatic debut as Mamma Lucia in Cavalleria Rusticana.

Powell Weaver in Recital

Powell Weaver's annual organ recital was given on Dec. 11. He played works of colleagues who had been his associates at the MacDowell Colony at Peterboro last summer, James Houston Spencer, Dorothy James, Charles Sanford Skilton and Charles Wakefield Cadman. Mr. Weaver's first piano composition, Don Quixote Visits Vienna, a charmingly humorous creation, won its composer assurance of its future success. The Grand Avenue Temple Choir, Rose Ann Carr, soprano, assisting, was heard in Gounod's Motet, Gallia.

BLANCHE LEDERMAN

Florence Foster Jenkins Sings at Sherry's

Florence Foster Jenkins, assisted by Charles Haubiel, composer-pianist, was heard in a song program at Sherry's, New York, on the afternoon of Dec. 18 for the benefit of the Soloists Club. Accompanied by Nathan Price, Mme. Jenkins offered songs by Brahms, Pagans, Chapi and others and, with the composers at the piano, works by Mr. Haubiel and Grace Leadenham Austin. She also was heard in arias from The Barber of Seville and Tosca. A number of encores was demanded by the large audience.

Branscombe Choral Sings in Candlelight Service

A program of Christmas music was sung by the Branscombe Choral, a choir of women's voices, in a Candlelight Service at the Broadway Tabernacle on Dec. 23. Under the direction of Gena Branscombe, the group gave a variety of folksongs and carols, works by Bach, Palestrina, Branscombe, Kramer, Gaul, and others, and the Hallelujah Chorus from the Messiah. As an offertory, the recitative, Thus saith the Lord, from The Messiah, was sung by Foster Miller. Berthe Vanden Berg, pianist, and Edwin McArthur, organist, were the accompanists.

Hubert and Cherkassky Play for The Bohemians

Following a tour of New England, Marcel Hubert, 'cellist, appeared for The Bohemians at the Harvard Club on the evening of Jan. 7. With Shura Cherkassky Mr. Hubert played a Sonata by Rachmaninoff and was also heard in a Boccherini Suite and Schumann's Variations on Folk Themes, Op. 102.

School Music Is Subject of Recent Volume

Mursell Book an Important Contribution to Philosophy of Public School Music

Human Values in Music Education by James L. Mursell, professor of education at Lawrence College, Appleton, Wis. (New York: Silver, Burdett and Company) as a formal declaration of the new humanism in public school music practice is not only a sound and crystal-clear exposition of the modern doctrine, but it is also a thumping indictment of much past and present theory. The book sets forth nothing entirely new—nothing, that is, which has not found its way into the preachers (if not the practices) of public school methods courses by way of Dr. John Dewey, Dr. William H. Kilpatrick and other educational psychologists and philosophers.

Dr. Mursell's thesis, of course, is that music in the schools must be taught with an eye to the accumulation of valuable and pleasurable experience to be retained as an integral part of the student's general culture throughout his life rather than the accumulation of habits, skills and knowledge to be forgotten almost as quickly as they are learned. "It is the experience, not the naked deed, which counts," he declares. In other words, all the meticulous learning of notation, voice culture, and technical dexterity, however important, must be made secondary to the building of vital appreciations, which truly function in life situations of the student. Moreover, the class-room work should not merely prepare the child for rich musical experiences outside, but it should in itself constitute such experiences.

If music is to have any significance to the learner, it must be linked as closely as possible to self-expression and social activity; it must be pertinent to day-to-day living. Teaching an isolated mass of technical musical knowledge without first anchoring it securely in a strong desire born of healthy interest in the subject, is tantamount to teaching Sanskrit so far as the human values of the work are concerned. Such learning does not really educate, for when the facts and details are forgotten in later years (as they inevitably will be) there will be no residue—no humanly trenchant substance which has burrowed its way into the very personality and character of the learner and thereby worked an ineradicable change in him.

Space does not permit a discussion of all the material touched upon in Mr. Mursell's masterful treatise, for the work is a philosophic reconstruction of the whole field of music teaching undertaken in the light of the humanistic persuasion. Music as a moral force, music as an individual and social experience, music and the school and similar ponderable matters are extensively dealt with. Even practical problems of class-room methods and procedures are considered at some length.

One chapter recommends itself to all readers, and particularly to those superintendents and educators who still remain somewhat dubious about the whole business of music in the schools. That chapter, entitled Music and the Curriculum, undertakes to answer the fundamental objections voiced against music's having any place whatever in public instruction. So admirably does it accomplish its purpose that one has the instant desire to place the book in the hands of all schoolmen, musical or not, and thus destroy prejudices which have seemed almost to throttle the growth of one of the most significant developments in the history of education.

RONALD F. EYER

A Fine Account of American Composers and Their Music

Two lectures on Contemporary American Music delivered by Harold Morris, composer-pianist and member of the faculty of the Juilliard School of Music, at the Rice Institute in Texas during February, 1933, have been published in the Rice Institute Pamphlet for April, 1934.

It quickly becomes apparent upon turning a page or two of this comprehensive study that Mr. Morris is a fervid advocate



James L. Mursell, Who Voices an Enlightened Doctrine of Public School Music Education

of nationalism in American composition. While the author observes that much has been and is being done to fortify the native composer in his strictly American gospel, he pleads nevertheless for more sympathetic orchestral conductors, more orchestras in small towns, more American artists in every musical field, more opera companies and productions of opera in English, more capable teachers who espouse the cause, more musical amateurs, more of everything, in short, that will serve not only to crystallize but to propagate an individual musical art on this side of the Atlantic.

Jazz, Mr. Morris believes, is the one characteristic musical manifestation of the whole American people irrespective of geography or social strata. So-called American folk music remains pretty rigidly sectional: the folk dances of the Indian are a far cry from those of the Negro; the cowboy songs are considerably remote from South Carolina ballads, and so on. Yet he conceives jazz to be a sterile and transient phase which will serve only until the true folk music attains general recognition and acceptance as the legitimate basis for American creative production.

The second lecture is given over chiefly to a useful enumeration of American composers (whom he classifies as members of the Jazz School, School of Ultra Moderns, Legitimists, and Classical Tradition School) and brief, more or less adequate critiques of their works. Many excerpts from representative compositions also are included. They are too fragmentary, however, to give more than a casual idea of what the music is like.

Among the Discs

Mozart. Concerto in B Flat (K595). This, Mozart's last work in the form, is far too little known, when one realizes its manifold beauties. In this recording Artur Schnabel plays it with a wealth of delicate beauty, proving by his performance that he is quite as noteworthy a Mozart player as he is a Beethoven exponent. The orchestral part, played by the London Symphony Orchestra under John Barbirolli, is in the main excellent, though there are places where the soloist is not well seconded. Four discs, Victor Musical Masterpieces. M-240.

Mendelssohn. Concerto in E Minor for violin and orchestra played by Joseph Szigeti and the London Symphony under Sir Thomas Beecham. Mr. Szigeti plays his part beautifully but the accompaniment is somewhat muddy. Masterworks Album No. 190. Four discs. (Columbia.)

Mozart. Quartet in F for oboe, violin, viola and 'cello. The players, Leon Goossens, Jeno Lener, S. Roth and I. Hartman, give a sprightly performance of this charming little work. Two discs. (Columbia.)

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Some Musical Highlights on the Air

(Eastern Standard Time, P. M., unless otherwise noted)

Sunday:

9:15 (A.M.) — WEAF — Renaissance Quintet of Ancient Instruments.
 12:30—WJZ—Radio City Concert.
 1:15—WOR—Perold String Quartet.
 2:30—WOR—Eddy Brown and Henri Deering. Beethoven Sonatas.
 3:00—WABC—N. Y. Philharmonic-Symphony.
 5:30—WEAF—Hoover Sentinels. Guest Soloists.
 6:00—WABC—Amateur Program.
 7:30—WEAF—Arco Program with Sigurd Nilssen.
 8:00—WJZ—General Motors. Distinguished conductors and soloists.
 8:00—WEAF—Chase and Sanborn. Grand opera in English. Noted singers. Pelletier, conductor. Deems Taylor, commentator.
 9:00—WABC—Ford, Detroit Symphony and distinguished soloists. Kolar conducting.
 9:00—WJZ—Silken Strings.
 10:00—WEAF—Hall of Fame. Eminent soloists.

Monday:

1:45—WJZ—NBC Music Guild. Chamber music. Distinguished critic as commentator.
 8:30—WEAF—New Firestone Series with Richard Crooks, Gladys Swarthout, Nelson Eddy.
 10:00—WJZ—America in Music. John Tasker Howard traces history.
 11:30—WEAF—St. Louis Symphony. Golschmann conducting.

Tuesday:

1:30—WEAF—NBC Music Guild. Distinguished critic as commentator.
 6:30—WABC—Understanding Music. CBS Appreciation Program with Barlow and soloists.
 8:00—WBN—Amateur Hour. Major Edward Bowes presiding.

SIX NOTED ARTISTS IN THREE G. M. PROGRAMS

Pons, Bori, Menuhin Soloists with Hasselmans, Goossens and Golschmann

Concluding the first half of the General Motors series of broadcasts were two fine concerts, the first on Dec. 23, with Lily Pons and Louis Hasselmans, the second with Lucrezia Bori and Eugene Goossens. Miss Pons sang brilliantly and lustrously in arias from *The Barber of Seville*, *Lakmé* and *Fortunio*, and tenderly and charmingly in the Christmas carols, with the Metropolitan Opera Chorus assisting. This ensemble was also heard in the Hymn to the Sun from *Iris*, and Mr. Hasselmans presented several works.

Miss Bori came to the microphone with her accustomed graciousness and distinguished herself with some beautiful singing in *Connais-tu le Pays*, *Lia's Air* and several songs. Mr. Goossens was heard with pleasure in crisp and sparkling performances of the Secret of Suzanne overture, Pierné's Little Fauns and his own striking Rhythmic Dance, as well as the Shepherd Fennel's Dance from Hardy's *Wessex Tales*, composed by Balfour Gardiner. It is a joy to hear unusual works in the orchestral section of these programs.

Beginning the new series, Yehudi Menuhin played with all his great artistry on Jan. 6. The violinist's interpretations of two movements from the Bruch Concerto in G Minor, and solo pieces by Sarasate brought such enthusiastic response that he had to give an encore—the Flight of the Bumble Bee. Vladimir Golschmann conducted the Bartered Bride Overture, a Lohengrin Prelude and the Rimsky-Korsakoff Caprice Espagnole. Q.

SPEAKING OF MUSIC ON THE AIR—

Formal—or even informal reviews could hardly be expected to emerge from the welter of New Year's doings, and, frankly, this department spent very little time the past fortnight close to the dial.

Here are some things we have to be grateful for—the Metropolitan's broad-

8:30—WJZ—Packard with Lawrence Tibbett.
 9:00—WJZ—Vick Program with Grace Moore.
 9:30—WJZ—Hands Across the Border —to Canada. American works. Littau conducting.
 10:00—WEAF—Palmolive Beauty Box Theatre. Operettas.

Wednesday:

3:00—WJZ—RCA Victor. Noted Soloists.
 4:15—WABC—Curtis Institute Program.
 4:30—WJZ—Rochester Civic Orchestra.
 9:00—WABC—Chesterfield with Nino Martini. (Ends Jan. 2.)
 9:30—WJZ—Vince with John McCormack.

Thursday:

2:00—WJZ—NBC Music Guild. Chamber music. Distinguished critic as commentator.
 3:15—WJZ—Rochester Philharmonic. (Jan. 24, Hanson conducting.)
 8:00—WOR—Little Symphony. James conducting. Soloists.
 10:00—WEAF—Kraft-Phoenix Cheese. Paul Whiteman. Helen Jepson and others.

Friday:

11:00 (A.M.)—WEAF, WJZ—Music Appreciation Hour with Walter Damrosch.
 3:15—WABC—Minneapolis Symphony.
 4:30—WEAF—NBC Music Guild. Distinguished critic as commentator.

Saturday:

12:30—WABC—Abram Chasins. Piano Pointers.
 1:45—WJZ—WEAF—Metropolitan Opera.
 4:15—WABC—Pro Arte String Quartet (Jan. 26).
 8:00—WEAF—Swift and Co. Romberg, etc.
 8:00—WABC—Roxy and His Gang.
 9:00—WJZ—Radio City Party.
 9:00—WEAF—Smith Brothers (Songs You Love) with Rose Bampton.

Composers' League Honors Stravinsky

HAD it been The League of Composers' desire, obviously not its aim, to reveal the utter sterility of the lesser music of Igor Stravinsky in the light of today, it could not have succeeded better than by presenting the program devoted to his music on the evening of Jan. 7 at the Town Hall Club. To it were invited its subscribers and some guests, this a prelude to a reception in his honor. The larger and better-known orchestral works, of course, had no part in this scheme.

Music has a way of growing old in a remarkably short time; not great music, of course. The program listed the works with their dates of composition in parentheses. They ranged from the early song, *Pastorale*, 1908, to the *Serenade in A*, 1925. Even without their dates before our eyes, they were all "dated" to our ears.

Something of a tragedy it is to observe the impotence, the dryness, and the wilful,

wayward, cerebral direction of a musician of cultivation and considerable technical skill. There was not a single phrase of thematic material in all the works performed worthy of a post-graduate student. As for the terror which this music once aroused, it was no longer in evidence. Nothing but its arrant ugliness has remained.

The performers did their tasks nobly, especially the Gordon String Quartet in the Three Pieces and the inane Concertino, and Beveridge Webster in the *Serenade in A*. Olga Averino sang a group of four songs accompanied by Nicolas Slonimsky, Nadina Fedora an air from *Mavra*. (Note: this piece seemed to end on a tonic triad!) Mr. Stravinsky was present, bowed, and at the close of the evening was introduced to many who told him how much they enjoyed his music. There were also many who did not.

A. W. K.

Taylor's *Through the Looking Glass*—two movements of each work.

Delightful programs appropriate to the season by Gena Branscombe and her Branscombe Choral come over WJZ and WLWL on Dec. 16 and 21, respectively.

And—causes for regret—the passing of the Chesterfield series as "star" vehicles, for we miss Ponselle, Stueckgold and Martini—here's wishing them back again!

F. Q. E.

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HANS KINDLER	February 17
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GLADYS SWARTHOUT	Soprano
FEODOR CHALIAPIN	Bass
BRONISLAW HUBERMAN*	Violinist
ARTUR SCHNABEL*	Pianist
TITO SCHIPA	Tenor
NATHAN MILSTEIN	Violinist
GEORGE GERSHWIN	Pianist
ELISABETH RETHBERG	Soprano
JAN KUBELIK*	Violinist

"It is the hour of the General Motors Symphony Concert"

Debussy Symphony Discovered, Other Works of Interest Issued

Recently Discovered Debussy Symphony Issued for Piano, Four Hands

A Symphony by Debussy? Some will question it. But it is a fact, for the printed music lies before us, issued by the State Music Publishers, Moscow, whose agent is the Amkniga Corporation in New York.

The preface (in Russian and French) tells us that this work, now issued for the first time, was recently discovered by a Moscow mathematician, K. S. Bogouchevsky, who on purchasing a volume of symphonies arranged for piano four hands, found among them this Debussy symphony in manuscript. The manuscript may even be that of the composer, we are told by N. Gilaieff, editor of the work and author of the prefatory note. The first page, he writes, bore these words:

Symphonie en Si—
Andante
Air de ballet
Final

and at the bottom there followed the dedication and without date the signature "Ach. Debussy." We know that the composer's name was Claude Achille Debussy, though later he discarded the Achille and signed himself Claude Debussy. We also know that he was in Russia at one time as accompanist for a Russian singer.

Strangely enough, the names of the movements, as listed above, do not correspond with the titles of the movements of the actual music. For here we have first an Allegro ben marcato, then an Un poco più lento, cantabile and a return of the Primo tempo, with which the work concludes.

It is pleasant music, music of about the same quality as the composer's *Petite Suite* for piano four hands, with little in it to reveal the Debussy who was later to emerge and whom we have come to know. This is small music, decidedly French in feeling, rather of the salon type. It is issued here in its original four hands form and will be of interest to those who wish further to explore its origin, more than as a Debussy discovery. No mention is made of an orchestral version. It is more than probable that there was none! A.

New European Material for Young Students

Three new collections of pieces chosen or composed especially for young piano students are issued by the Universal Edition, Vienna (New York: Associated Music Publishers, Inc.). One that has drawn upon early masters for suitable musical food for impressionable young minds, *Great Masters for Small Hands*, selected by Marianne Kuranda, far outdistances the others as a usable and stimulating contribution to teaching literature. Predecessors, contemporaries and immediate successors of Bach are the sources and in almost every case the choice has been a happy one. Three charming pieces by Gottlieb Muffat, a Rigaudon, an Air, and a Minuet with Hunting Horns, and two almost equally attractive contributions by Leopold Mozart, father of Wolfgang, "The Hunt" and a Minuet, are among the pieces that will make the readiest appeal, but a Polonaise by Kirnberger and other compositions by Kuhnau, Graun, Maichelbek and Wagenseil should prove grateful teaching matter also. The embellishments are by no means formidable. There is one serious mistake, in the time signature given for the Buffone by Maich-

elbek, which should be three-four instead of common time, as indicated.

In his *Ten Easy Piano Pieces*, Arnold Abel presupposes a decidedly sophisticated harmonic taste on the part of the young students of today, whereas the vast majority of teachers still find that young students react most favorably to music that conforms both melodically and harmonically to traditional standards of beauty. A normally healthy-minded boy or girl would be repelled by many of the gratuitous dissonances in these pieces. The Simple

nirs (New York: Carl Fischer, Inc.). Although they are limited to the third position and the simpler structural forms, these little melodies are not confined artistically thereby. They are fresh, fluent, ingratiating. And they neatly avoid the arid stuffiness that taints so much similar material. The Lullaby, for instance, and the Cavatina have melodic qualities of real distinction.

One number which is sure to gain instant popularity with young players is *In the Bottoms*, a Negro dance in which Mr. Wecker has caught the characteristic swing and syncopated merriment, and has managed with remarkable skill to sustain those qualities in the simple terms demanded by his medium. The brief second part, with its "blues" connotation, is of particular charm. The other pieces are two spirited marches, two waltzes, a nocturne, a lovely little meditation, and a mazurka.

Special mention should be made of the piano accompaniments. Carefully harmonized and given considerable dynamic responsibility, they are far above the merely adequate variety and possess a vitality of their own which adds much to the ensemble. Mr. Wecker is to be congratulated upon a real contribution to the literature for the young and less experienced violinists. R.

Many Styles and Types in New Octavo Music

New octavo issues from G. Ricordi & Co., New York, include excellent material for all voices. For unaccompanied male voices we find three new Shakespeare settings by Ruggero Vené, all admirable: White and Red, *Sylvia*, and *Sigh no More*; Carlette Thomas's *Fool That I Am*; Harvey Enders's arrangement of the Negro spiritual, *Wade in de Water* (with African drum accompaniment *ad libitum*) and H. T. Burleigh's arrangement of the *Surrey air*, *Some Rival Has Stolen My True Love Away*. With piano accompaniment for male voices there is an arrangement by Wm. Ryder of Rachmaninoff's familiar song, *The Harvest*, and Kenneth Yost's arrangement of Handel's *Come and Trip It*, which he has also done for mixed voices with piano, both versions in excellent style.

For unaccompanied voices H. T. Burleigh has arranged the lilting Creole song, *Mister Banjo*, for the Westminster Choir, Dr. John Finley Williamson, conductor.

Winter Watt's *The Little Shepherd's Song*, one of his best lyrical pieces, appears in an edition for three-part women's voices and piano, arranged by George H. Pickering, while W. A. Goldsworthy has arranged Peri's *Invocation to Orpheus* for the same medium. Robert Huntington Terry's *Autumn* is another item for this combination, by Henry P. Cross, who has had an amateurish piece of music on which to work. Too bad he did not rewrite the piano part while arranging the song for chorus. It needed it. A.

Interesting Choral Works and Songs from London

For chorus of mixed voices, baritone solo and orchestra (or piano) Thomas Wood's *Merchantmen* (London: Stainer & Bell, Ltd., New York: Galaxy Music Corporation) introduces to us a composer of decided gifts. These are five songs, issued under one cover, all splendid, strongly inflected music of a decidedly healthy nature.

The same publisher issues three new songs in Reginald Knights's *The Pigeon*, for high voice, H. Proctor-Gregg's *The Land of Lost Content*, an exquisite setting for low voice of an A. E. Housman poem and Raymond Loughborough's *In the Orchard*, also for low voice, one of the best songs by this composer that we have seen. A.

New Chasins Compositions for Two Pianos

Starting with a number of pieces played by the piano team which has had much to do with making two piano music popular in this country, the publishing firm of J.

Fischer & Bro. has year by year added a number of significant things to their catalogue. Latest among these are Abram Chasins's arrangements of his already popular piano solo, *Rush Hour in Hong-Kong* and of his orchestral miniature tone-poem, *Parade*. Essentially pianistic in its original version, the little Chinese piece has received a broadening and strengthening, without losing any of its original piquancy. In the new version of *Parade*, the composer has worked more along orchestral lines. Greeted when it first appeared on Toscanini's programs at the concerts of the New York Philharmonic-Symphony, it will again be welcomed in its new guise. Evening, by Fred Klostermann, is a bit of four-handed impressionism of the sort that belongs inherently in the piano's idiom. Delicately fragile for the most part, it contains a stunning climax that will tax the resources of both instruments.

Samuel Liddle Writes Two New Sacred Songs

Samuel Liddle, a familiar name in sacred music, will sustain his reputation for singable, well put together and sincerely devotional writing, with two new songs (Boston: Arthur P. Schmidt Co.). The texts for both have been chosen from the Psalms. *I Will Extol Thee* is a joyous paean of praise, in a distinctive rhythm that sets it quite outside the stereotyped formula for sacred songs. The merit of *I Will Sing Unto the Lord* lies largely in its fine, strong melody. These are the product of a skilled hand, and they will be welcomed by all serious church soloists.

MCK.

■—Briefer Mention—■

For String Quartet (Score)

Summer Landscape. By Ronald Biggs. An altogether exquisite brief piece, twelve pages of miniature score, by a composer whose name is totally unknown to us. Mr. Biggs knows how to write for two violins, viola and 'cello and his material is eminently worthy, current as to idiom, but not extreme. He seems to have a certain affinity with the school of Vaughan Williams. (Curwen.)

Tangiers. By Frederick Preston Search. Subtitled *Oriental Dance*, this is a vivid, brilliant piece of writing. No score, only parts, issued. (Search.)

For String Orchestra (Score)

Fugue (The Great G Minor). By Johann Sebastian Bach. This magnificent work appears here in a splendidly fashioned transcription by Ruth C. Sanford, in which she reveals sterling musicianship. She has adhered to her text and yet made a version that is both wonderfully effective and decidedly playable. It should win a wide success. We know no better transcription of it available. (Witmark.)

Praeludium in G, Op. 37, No. 2. By Felix Mendelssohn. This little known prelude is presented in a transcription by F. Campbell-Watson, whose string orchestra transcriptions have pleased us greatly before. His treatment of this charming Andante con moto matches his others, a devoted and sincere example of fine workmanship and genuine musicality. Not difficult technically. (Witmark.)

For Viola and Piano

Happy Days. By Charles Kovacs. *Moonlight on the River*. By Howard Franklin. These are two very simple pieces from a series called "Miniature Concert Repertoire for the Viola," the first for four open strings with the use of the first finger, the second for four open strings with the use of four fingers. (Carl Fischer.) A.

For Piano

Concert Impromptu in D Flat, By Ernest H. Adams, brilliant and effective, although not especially original. Would make a showy teaching piece. (Schmidt.)

MCK.

Four New American Songs

for a Medium or High Voice

I WOULD SING LOVE IN MUSIC	Jean Jacques Marquis
LE SACRE COEUR DE NOTRE DAME	Sandor Harmati
GOD'S WORLD	Sandor Harmati
THE HUMMING-BIRD	Powell Weaver

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© Boris
Ruggero Vené, Who Has Set Three Shakespeare Songs for Male Voices

Song, the Gadabout, In the Church and The Sleigh-Ride are the most musical for practical use.

Arthur Willner in his *Novel Instruction Book*, sub-titled *Ten Melodious Pieces for the Youth*, also incurs the suspicion that he has never taught children, or else that he is catering only to the exceptional child. His pieces are named only according to the particular point he undertakes to illustrate, as Crescendo and Decrescendo, Phrasing, Stringendo, Pedal, and so on, but pieces that are so difficult for a child as are these should have titles that would stimulate the imagination. No piece simply called *Change of Time* can appeal to a child, nor would any adult beginner thank his teacher for it, either.

They are all much too sophisticated harmonically and not sufficiently attractive to compensate for the difficulties they present. The trill study is particularly ill-conceived, while the so-called pedal study is really not a study in the use of the pedal at all. By far the best feature of the book is the explanatory paragraphs that precede the different pieces. L.

Wecker Writes Superior Collection of Easy Violin Pieces

As a sequel to his *Echoes from Melody Land*, Karl Wecker, conductor of the Grand Rapids Symphony, has written a second collection of ten somewhat more difficult pieces for violin with piano accompaniment, entitled *A Wreath of Souve-*

For chorus of mixed voices, baritone solo and orchestra (or piano) Thomas Wood's Merchantmen (London: Stainer & Bell, Ltd., New York: Galaxy Music Corporation) introduces to us a composer of decided gifts. These are five songs, issued under one cover, all splendid, strongly inflected music of a decidedly healthy nature.

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A.

New Chasins Compositions for Two Pianos

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HOLIDAY PROGRAMS PLEASE PITTSBURGH

Tuesday Musical Club Presents Christmas Play — Choral Clubs Are Active

PITTSBURGH, Jan. 5.—The Tuesday Musical Club presented an original play, *Christmas Eve in Brittany*, written by Julia Jarvaise, who spent several years among the Breton fisherfolk. There was opportunity for the singing of carols and the introduction of some folk dances of that district by students of the University of Pittsburgh. The club's string ensemble under Ruth Thoburn Knox accompanied Marian Clark Bollinger in the first movement of the Tchaikovsky Piano Concerto.

The Woman's City Club Choral gave a carol program in the Urban Room of William Penn Hotel and before the largest audience in its history. Henry Harris played a group of piano works by Chopin, Rosenthal and MacDowell. This young Pittsburgh pianist, who will soon play under Goossens with the Pittsburgh Symphony, also delighted the social Southern Club at Hotel Schenley recently with a program of Chopin works during the lecture-recital on the composer by J. Fred Lissfelt.

On the Twentieth Century Club Christmas program, Mrs. Lewis E. Young, director, presented the young violinist, Betty Jane Atkinson. Her playing of a movement from the Tchaikovsky Concerto showed considerable talent. She also gave shorter works by Glazunoff and Wieniawski.

Mendelssohn Choir Active

The Mendelssohn Choir gave *The Messiah* under Ernest Lunt. Arthur Kraft, tenor; Helen Bell Rush, soprano; Viola Byrgerson, contralto, and Fredric Jenks, bass, were the solo quartet, and Earl Mitchell, organist.

The first performance of Mozart's *Bastien und Bastienne* was given by Dr. Felix Gatz and the student orchestra from Duquesne University with three local soloists. Lura Stover sang *Bastienne*; Vincent Kroen, *Bastien*, and George Toole, *Colas*. The orchestra played the entire suite of Mendelssohn's *Midsummer Night's Dream* music.

The Don Cossacks gave a rousing program of Russian songs in Syria Mosque, and John Charles Thomas gave us one of his best recitals as the last concert of the old year. A group of Schubert and Schumann, airs from *The Masked Ball* and *Tannhäuser*, modern Italian and excellent French and English songs ended the list.—J. F. L.

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Cuba Honors Young Native Pianist



Jorge Bolet, Twenty-year-old Cuban Pianist (Centre), Is Congratulated on a Fellowship Award from His Government by Mrs. Mary Louise Curtis Bok, President of the Curtis Institute of Music Where He Studied, and by David Saperton, His Teacher

Jorge Bolet, young Cuban pianist, who was graduated from the Curtis Institute of Music last June, is the recipient of a fellowship and stipend from the Cuban Government to aid him in beginning his career as a concert pianist. The "diplomatic passport" given him by the Republic of Cuba, states that he holds the "honorary commission of the Secretary of Education to realize his plans

for diffusion of Cuban music."

A pupil of David Saperton, Mr. Bolet has a repertoire which includes a dozen concertos and ten recital programs. He has appeared frequently in concert, particularly in Cuba, and he has played with the Havana Symphony, the Havana Philharmonic, and the Curtis Symphony, the latter in Carnegie Hall, New York, under Fritz Reiner.

HARRISBURG APPLAUDS VARIED RECITALS

Wednesday Club Active in Presenting Foreign and Native Artists

HARRISBURG, PA., Jan. 5.—The following student members of the Wednesday Club were heard on Nov. 21 in a diversified program: Charlotte Shenk, Caroline Klaiss, Dorothy Cohen, Elizabeth, Mary and Caroline Coloviras, Mildred Shue, Hazel Meyers Zimmerman and Anna Hoffman.

One of the most charming concerts heard in this city was that given by the Vienna Choir Boys who appeared at the Forum recently under the auspices of the Wednesday Club. The Choir, conducted by Dr. Georg Gruber, delighted their listeners by the purity

of their voices and their excellent singing and acting.

Lawrence Tibbett gave a program entirely in English recently, in which the outstanding works were excerpts from Gruenberg's *Emperor Jones*, *Tomorrow*, by Richard Strauss and a Scotch song by Lowe. Stewart Wille accompanied.

Nino Martini appeared in a recital here on Nov. 11. An unusual program adapted to the lyric quality of the singer's voice was appreciatively received. Miguel Sandoval accompanied. The artists appeared in All-Star series under the local direction of R. H. Mathias.

On a recent program, the *Eroica* Sonata by MacDowell was played by Alma Weber Mower. Elsa's *Träum* from *Lohengrin* was sung by Mrs.

George D. Kinnear; the Concerto in G Minor by Bruch was played by Sara Lemer, *Reflets dans l'eau* by Debussy, by Agnes Matula; *Where Coral Lie*, and the *Swimmer*, from Elgar's *Sea Pictures*, by Dorothy Urich, and an Arensky Suite was performed by Violette Cassel and Ellen Potts.

Wednesday Club members who appeared in a previous concert were Regina McGranahan and Myrtle Zorger, pianists; Romaine King Lantz, soprano; Mrs. Fukrman Hollenbaugh, contralto; Sara Lemer, violinist; Margaret Kennedy, cellist and Marie Mellman, harpist.

Pasquale Tallarico, pianist, gave a recent recital, charming a large audience with a well chosen program.

George King Raudenbush, conductor of the Harrisburg Symphony, will be the soloist at the next orchestra concert on Jan. 8, playing the *Jazz Violin Concerto* by Robert Braine, who will conduct.

S. L.

Associated Music Publishers Becomes Agent of Leipzig Firm

To the many well-known European music publishing firms of which it is the sole agent in this country, Associated Music Publishers, Inc., New York, has recently added M. P. Belaieff, Leipzig. It now represents seventeen prominent publishers in France, Germany, Austria and Denmark.

Iturbi Gives Recital at Westchester County Centre

José Iturbi, pianist, gave a recital on Dec. 7 at the Westchester County Centre under the auspices of Mrs. Julian Olney, before an audience of more than 1,500. The varied program included works by Beethoven, Chopin, Debussy, Albeniz and others.

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The Manhattan Concert Fortnight

(Continued from page 20)

a number of older favorites. Her success was so striking with the audience that seven out of her eleven dances had to be repeated. On Dec. 29, the dancer gave a program of numbers that had all been presented before, some from other seasons.



Pinchot

Guy Maier Led Two Youthful Audiences in Musical Journeys Through Bavaria, Austria and Spain

Capacity audiences attended both recitals. Luis Galve played the accompaniments and also contributed solo works by Spanish composers.

Oratorio Society of New York Gives Annual Messiah Performance

Under the baton of Albert Stoessel and with Jeannette Vreeland, soprano; Nevada Van der Veer, contralto; Dan Gridley, tenor, and Julius Huehn, bass-baritone, as soloists, the Oratorio Society of New York was heard in its 111th performance of Handel's *Messiah* at Carnegie Hall on the evening of Dec. 28.

A gratifying solidity of ensemble, sureness of attack and robust vocal delivery marked the performance of the big chorus in this Handelian masterpiece of undiminished majesty. Any latent dreariness or tedium was obviated by the spirited tempi which Mr. Stoessel maintained, his well marked rhythms and the judicious cuts made in the second half. These combined with an authoritative familiarity with the dramatic demands and the extensive floriture of the score on the part of the soloists,

resulted in a dynamic and most felicitous performance. The organist was Hugh Porter and Charles Lichter was the concertmaster.

Julia Peters Sings Christmas Songs

Julia Peters, soprano, assisted by the Christ Church Motet Choir, Warner M. Hawkins, conductor, gave a Christmas concert on the evening of Dec. 28 in the Town Hall. This recital departed from the usual with good purpose and to its own advantage. Miss Peters sang *The Lord's Prayer*,



Eunice Norton Appeared Here for the First Time This Year

set to music by Josephine Forsyth, two songs by Bach, *My Heart Ever Faithful* and *My Spirit Was in Heaviness* with sincerity and devotion.

The choir, dressed in maroon robes sang *If Ye Love Me*, by Tallis, and *Fierce was the Wild Billow*, by Noble, with excellent ensemble effect. Traditional English, French and Russian carols were interpreted by the choir, Miss Peters and Mr. Styres and effective accompaniments were supplied by Henry F. Siebert at the organ. The program concluded with Besancon, French and fourteenth century German carols admirably sung by Miss Peters.

P.

Rosemary Albert Heard in Recital

Rosemary Albert, soprano, was heard in songs from early Italian opera to the works of contemporary composers, in the Town Hall on the afternoon of Dec. 30. Miss Albert sang Scarlatti's *Sento Nel*

Core and Dormi, Amore; from Marco Da Gagliano's opera *La Flora*, with fluency and grace, and completed the group with *Che Fiero Costume* from *Eteocle* by Legrenzi.

German songs by Franz Liszt were happily chosen and sung; *Wer nie sein Brot mit Tränen aus, Kling Leise mein Lied, Ich Möchte Hingehn und Oh! Quand je dors, Pleurez, Pleurez, mes yeux*, from Massenet's opera, *Le Cid*, was given with power and a concluding splendor that gained much applause from a cordial audience.

Miss Albert surmounted the difficulties of range and volume common to most singers, with uncommon facility.

A Russian group by Rachmaninoff, Tcherepnin and Gretchaninoff and works by Silbella, Quilter, Hüe and Copland completed the program. Sylvan Levin accompanied.

Elisabeth Schumann Sings Lieder

Elisabeth Schumann, soprano. Coenraad V. Bos, accompanist. Town Hall, Dec. 30, evening:

Frühlingstraum; *Der Jüngling an der Quelle*; *Du Bist die Ruh*; *Wohin*. Schubert *Auf Flügeln des Gesanges*; *Der Mond*; *Bei der Wiege*; *Frühlingslied*. Mendelssohn *Lerchengesang*; *O Komme, holde Sommernacht*; *Es Träumt mir*; *Vergebliches Ständchen* Brahms *In dem Schatten meiner Locken*; *St. John Nepomuk's Vorabend*; *Frühling über's Jahr*; *Du denkst mit einem Fäden*; *Elfennlied* Hugo Wolf

That this was announced as Mme. Schumann's sole recital of the season is a matter



Elisabeth Schumann Was Heard in German Lieder in Her Initial Recital of the Season

of regret. Lovers of well-chosen programs of Lieder gathered in force and the audience was both large and distinguished.

The songs that the artist did well, she did supremely well. *Der Jüngling an der Quelle* was the high light of the first brace. The Mendelssohn group was especially rewarding, though *On Wings of Song* might have been sung a thought more slowly, but the cradle song was utterly charming. The four Brahms songs were, with the exception of the final one, among the master's less familiar ones. In these Mme. Schumann reached her highest artistic level. *Lerchengesang* was a beautiful piece of vocalism and interpretation. The audience literally demanded a repetition of the second of the group and, curiously enough, the repetition was better than the original presentation. Also repeated was the penultimate song of the Wolf group. The song of the tragic end of *St. John Nepomuk* was another high spot of the group.

Mr. Bos's accompaniments were artistic achievements of the very highest calibre.

H.

Bronislaw Huberman's First New York Recital of Season

Bronislaw Huberman, violinist. Siegfried Schultze, accompanist. Carnegie Hall, Dec. 30, evening:

Concerto in A Minor; *Sonata* in G Minor Bach *Sonata* in A, Op. 47 (Kreutzer) Beethoven *Narcisse*; *La Fontaine d'Arthuse* from the *Mythes*, Op. 30 Szymanowski *Valse*; Op. 64, No. 2; E. Minor, Op. Posthumous Chopin-Huberman

Violinists of the city were prominent in the audience which gathered to do honor to Mr. Huberman, in his first New York recital in many seasons, following his solo appearance with the Philharmonic-Symphony on Dec. 13. And well they might, for Mr. Huberman is a musician of rare accomplishment.

In the Bach Concerto, accompanied by a small string orchestra, in which he alternately conducted and played the solo part, Mr. Huberman quickly established himself as a sensitive interpreter and an uncompromisingly meticulous craftsman. His performance of the Bach Sonata for violin alone served to emphasize these qualities. The prodigious technique which he brought to bear in this work was revealed in its full proportions in the tortuous fugue. While he kept the thing going at a brisk allegro, he did not for a moment lose the architectural perspective, nor did he waver from a conspicuously high average of perfect intonation.

Mr. Schultze shared rightfully in the prolonged applause which followed the Kreutzer Sonata. It is seldom, indeed, that a pianist attains such complete rapport with his associate. Moreover he invested his portion of the work with substance and life which balanced the vitality of the violin, and he materially assisted Mr. Huberman in sustaining the musical interest throughout.

The light impressionism of the Szymanowski pieces and the ingratiating transcriptions of two familiar Chopin waltzes afforded refreshing contrast to the weight of the preceding fare.

R.

Manhattan String Quartet Gives Classic and Modern Works

The Manhattan String Quartet, Rachael Weinstock and Harris Danziger, violins; Julius Shaier, viola, and Oliver Edel, cello, were heard in the Town Hall on the evening of Jan. 2 by an audience of unusual proportions that necessitated chairs on the stage.

The program included the Quartet by Mozart in D Minor, No. 421 in Konchel's catalogue, that by Hindemith designated No. 3, Op. 22, and the third and last of Beethoven Razoumoffsky set, Op. 59, No. 3, in C.

The organization plays without notes and thereby increases its artistic coefficient immeasurably by making for unity as well as removing a barrier between the players themselves and their audience. At this concert, their performance was a crescendo. The Mozart was a trifle rough in tone and there was a momentary departure from tonality. In the Hindemith, where tonality is of little account, they played with vigor and made the atonic work credible if not attractive. The Beethoven was the best of all, a real and flawless achievement.

H.

Plaza Artistic Morning

Artists at the Plaza Artistic Morning on Jan. 3 were Hans Barth, pianist; Anne Kaskas, contralto, and Frank Stockwell.

(Continued on page 30)

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Revivals and New Singers in Fortnight of Opera

(Continued from page 5)

face the memory of the rolling sonorities of Mardones—the burden of the success of this revival rested with Mme. Rethberg and Mr. Martinelli. The Saxon soprano had appeared but once previously in the role of Leonora at this house. It proved one of her happiest ventures into Italian opera. She sang the music with flowing, musical tone that was particularly gratifying in the second act. Her acting of the first scene carried far more conviction than Leonora's are in the habit of doing; but the role remains a singing role and Mme. Rethberg is above all things a singer.

Mr. Martinelli long since proved his capacity to cope with the Caruso part of Alvaro. He was in particularly good voice on this occasion and gave the Verdian melodies the full benefit of his robust top tones, with the result that there was a commotion behind the rail and elsewhere among those to whom Italian opera means ringing high notes. A protracted demonstration halted the action after *O tu che in seno agl'angeli*, the retrospective air of Alvaro before the battle scene of the third act. The tenor and Mme. Rethberg had many curtain bows to make, shared in a number of instances with the other principals and the conductor.

A routine spot in the cast was the Don Carlos of Armando Borgioli, who sings well enough, but scarcely in the tradition of such famous exponents of this role as Galassi, Scotti, De Luca and Amato. The tenor-baritone duets that stud this score are among its most effective music. One other impersonation must be mentioned, that of Mr. Gandolfi as Melitone, the monk whose duty it is to provide something like comic relief for a story full of fury and revenge. Musically, this is perhaps the only personage of the opera that has anything resembling characterization, but it consistently misses fire, even when treated as skillfully as it was by Mr. Gandolfi.

Orchestra Vigorously Handled

Mr. Bellezza's orchestra was handled with the vigor that the score requires and to the conductor must go much of the credit for the praiseworthy manner in which the opera moved. The audience apparently liked the flimsy but vigorous overture, shifted to a place between the first and second scenes; an elaboration of the original Prelude that was made by Verdi at the time Ghislanzoni revised Piave's libretto for Milan. It is little more than a medley of airs, grouped about the opera's menacing "fate" motive, and it reflects no particular credit on Verdi as a craftsman, even for that day; but a tune is a tune, in the pit as well as on the stage.

The best music of *Forza del Destino*

is that of the ensembles in the monastery scene. In support of Miss Rethberg and Mr. Pinza, Giulio Setti's admirably trained chorus again sang this with stirring effect, thereby living up to its own past laurels. There were the customary dances as patches of brightness on the plot's indigo background. Mr. Défrère handled the stage smoothly, without attempting any innovations. There was a return to a single setting for the second act, which was divided at the last revival between an exterior and an interior. Nothing was permitted to interfere with the tunes—and *Forza del Destino* remains one of the most consistently tuneful of the Verdi series.

OSCAR THOMPSON

The Christmas Hänsel und Gretel

Humperdinck's *Hänsel und Gretel* was the Metropolitan's traditional contribution to Christmastide festivities. The amphetamine and cackling witch of Dorothee Manski's story-book characterization was sufficiently horrific and convincing to draw vindictive applause from a host of juvenile operagoers when she was bunted into the oven, and to bring a round of good natured hissing at the curtain call. Admirable puckishness and youthful animation were displayed by Editha Fleischer and Queenie Mario through the tribulations of the errant brother and sister, respectively. Henriette Wakefield was the mother; Gustav Schützendorf, the father; Dorothea Flexer, the sandman, and Pearl Besuner, the dewan. Karl Riedel conducted. R.

Walküre with New Brünnhilde

Wagner's usual early entry into the season's lists at the Metropolitan was made on the second subscription night, Dec. 26, when *Walküre* was given the benefit of the new lighting and of a new Brünnhilde. The latter was Anny Konetzni, from the Vienna and Berlin operas. She disclosed the sound routine that was expected of her and a voice of the requisite power and dramatic character, though unevenly produced and often unsteady in tone and support.

Opposite her as Siegmund was Paul Althouse. He sang and acted the role acceptably, but with rather less ardor than has characterized his treatment of the music on some other occasions. Friedrich Schorr plodded through most of the part of Wotan, but rose nobly to the Farewell, delivering it with the beauty of tone that long since placed him in the front rank of Wagnerian artists. Emanuel List chose to make his first entrance without the horned helmet that contributes to Hunding's sinister appearance and was a somewhat benign barbarian, but his big voice was again a joy to the ear.

The outstanding member of the cast was Maria Olszewska as Fricka. In spite of some extravagance of pose and a costume of questionable appropriateness, she held eye and ear by acting and singing that had a commanding sweep and breadth of line.

The lesser Valkyries were Dorothee Manski, Phradie Wells, Pearl Besuner, Ina Bourskaya, Philine Falco, Doris Doe, Elda Vettori and Irra Petina. Whatever the individual gifts they have displayed in other capacities, their voices are something less than an ideal blend.

Mr. Bodanzky has a reputation for doing *Walküre* well. But this was not one of his more outstanding performances. Nor could it be said that the lighting was flattering either to the old scenery or the make-up of the principals. O.

Crooks with Bori in Manon

The first of the season's special matinees, *Manon*, was given Dec. 27 for the benefit of Sir Wilfred Grenfell's Medical Mission in Labrador. The Massenet opera brought back to her Metropolitan admirers Lucrezia Bori in her much-loved portrait of the Abbe Provost tale, as adapted by Meilhac and Gille. The characterization exerted its customary charm, both pictorially and in

Virgilio Lazzari as Alvise, with Alfredo Gandolfi, Giordano Paltrinieri, Louis D'Angelo and Pompilio Malatesta in the lesser roles and Ettore Paniza conducting.

Gioconda is one of Rosa Ponselle's best roles and she was excellent in it on this occasion, singing the taxing part throughout with her finest vocalization and winning the unqualified approval of the audience. The Laura of Carmela Ponselle was dignified in the first scene and passionate in the later ones. Her duet with Enzo in the ship scene was especially well sung. Mr. Martinelli's *Cielo e Mar* was one of the evening's high points, as usual, and Mr. Borgioli was a sufficiently evil Barnaba. Miss Swarthout sang *Voce di Donna* superbly. Mr. Panizza was brought before the curtain after the third act to share the applause. D.

Melchior Returns in Siegfried

Siegfried for the first time this season, on the evening of Dec. 28, served to reintroduce Lauritz Melchior and to give Anny Konetzni her second opportunity in

a major Wagnerian role. Marek Windheim sang Mime; Ludwig Hofmann, The Wanderer; Gustav Schützendorf, Alberich; Emanuel List, Fafner; Maria Olszewska, Erda, and Editha Fleischer, the Voice of the Woodbird. Mr. Bodanzky conducted.

Mr. Melchior's *Siegfried* was a splendid piece of work. His voice sounded clear and ringing and the climax of the first act was positively thrilling. It also had a dramatic consistency throughout and an exemplification of detail that added much.

Miss Konetzni made a sincere attempt with the difficult Brünnhilde scene but it can hardly be regarded as an achievement. Her early phrases were not well sustained and she omitted the very desirable high C at the end. It was an honestly concerned Brünnhilde but not a distinctive one.

Mr. Hofmann has sung *The Wanderer* here before. It is not his most impressive role and a good deal of the time his singing was constricted especially in its upper register. Dramatically he was unsympathetic. Mr. Schützendorf did Alberich's short scenes and Mr. Windheim, Mime's, with consummate art. Mme. Olszewska was a sonorous and foreboding Erda. Mr. List sang deeply and impressively and Mme. Fleischer was at the opposite extreme in both respects. H.

Pons in First Lucia

Lily Pons returned on the afternoon of Dec. 29 for her first appearance this sea-

(Continued on page 29)



Manon Meets Her Chevalier—Lucrezia Bori and Richard Crooks in Massenet's Opera. The Photograph Was Taken in the Same Opera in San Francisco

song, though Miss Bori was struggling with an indisposition known to only a few backstage.

The performance was notable otherwise in presenting a further opportunity to hear Richard Crooks in the music of *Chevalier des Grieux*, the role of his debut a year ago. He seemed much more at his ease than on that occasion and there was definite improvement in his acting. The American tenor sang with his customary beauty of tone and was stormily applauded after his exquisite delivery of *The Dream* air of the second act. There were many recalls for Manon and her Chevalier.

Distinguished also was the Lescaut of Giuseppe de Luca and Leon Rothier was in one of his most fortunate parts as the elder des Grieux. George Cehanovsky sang de Bretigny. Others in the cast were Helen Gleason, Lillian Clark, Irra Petina, Angelo Bada, Paolo Ananian, Max Altglass, Arnold Gabor, and Gina Gola. Louis Hasselmanns conducted a performance that had many good qualities but would have profited if the instruments had been more consistently in tune. T.

Ponselle Sisters in La Gioconda

In honor of the centenary of Ponchielli's birth which occurred on Aug. 31, last, *La Gioconda* was sung on the evening of Dec. 27, serving to re-introduce Rosa and Carmela Ponselle for the season in the name part and that of Laura, respectively. The distaff side of the cast was completed by Gladys Swarthout as *La Cieca*. The male contingent included Giovanni Martinelli as Enzo, Armando Borgioli as Barnaba, and

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Toscha Seidel, Who Is to Appear in New York
After a Tour of Various Sections of the
Country

Recently returned from a series of appearances which took him as far south as Richmond, Va., where he played the Tchaikovsky Concerto with the Richmond Symphony, and as far North as the Maritime Provinces, where he gave five recitals, Toscha Seidel is scheduled for two New York appearances in the near future. On Jan. 26 the violinist will play at Washington Irving High School, and on Feb. 26, in a benefit recital in Carnegie Hall.

Two New York benefit appearances in the same auditorium came earlier in the artist's season, after which he played in Philadelphia, Chicago, Decatur, and in Vermont and Maine en route to Canada. Lexington, Ky., was another high point on Mr. Seidel's tour. Among his other current activities are two days of teaching each week in Philadelphia at Clarke Conservatory.

**Harold Bauer and Hart House Quartet
Heard at Toronto**

TORONTO, Jan. 5.—The Hart House String Quartet with Harold Bauer, pianist, gave the second concert of their series playing Beethoven's Quartet, Op. 130, and Franck's Quintet before a large audience. The five artists were received with enthusiastic acclaim for their stirring interpretations.

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PROVIDENCE FORCES BEGIN NEW SEASON

Wassili Leps's *Andon*, Based on Japanese Themes, Has First Local Hearing

PROVIDENCE, Jan. 5.—The first local performance of *Andon*—(based on the poem of John Luther Long)—for chorus, soloists, and orchestra by Wassili Leps, was given by the Providence Symphony and the Symphony Chorus, in the Metropolitan Theatre on Nov. 22. The vocal soloists were Geneva J. Chapman, soprano; Berrick Schloss, tenor, and Ray Gardner, bass. Prof. Thomas Crosby was narrator. The text is based on a Japanese theme of reincarnation and has four divisions: The Building of the Hill of Skulls; Tsuichi, O-Ani San; Tadaima, and Hashi-No-Yume. Other works on the program were the Overture to Glinka's *Russian* and *Ludmilla*, Borodin's *On the Steppes of Central Asia*, and Rimsky-Korsakoff's *Caprice Espagnole*.

The University Glee Club, with Mr. Schloss conducting and Oskar Shumsky, violinist, as assisting soloist, gave a concert in Memorial Hall on Dec. 7. Gregor Aichinger's *The King of Glory*, William Owen's *Laudamus*, Marion Bauer's *Here at High Morning?* and Tchaikovsky's *One Who Has Yearned Alone*, were given prominent place on the choral program, and the soloist played the Concerto in B Minor by Saint-Saëns.

Compinsky Trio Heard

A series of chamber music concerts was opened by the appearance of the Compinsky Trio in Alumnae Hall, Pembroke College, Brown University, on Dec. 3. Beethoven's Ghost Trio, and Frank's Trio in F Sharp Minor, the Finale of the Trio in E Flat, by Brahms, two movements of the Trio in C of Cassado, and the Elegy and Finale of the Trio in D Minor by Arensky were played.

The Oratorio Society, William De Roin, conductor, sang the first part of Mendelssohn's *St. Paul*, in Elmwood Church on Nov. 18. Ellen Knox was soprano soloist, Mr. DeRoin, tenor; Eva G. McMahon, alto; Arthur L. Elvin and William Anthony, basses. Medora Ladeveze was organist, and Alice DeRoin, pianist. On Dec. 17 they sang the first half of Handel's *Messiah*.

Dr. Leps and Lorette Gagnon, pianists, assisted by members of the Providence Symphony, gave a program in Memorial Hall on Dec. 6. Two movements of Schumann's Quintet in E Flat were played by Dr. Leps, C. E. Dicker-son and C. F. Carlson, violinists; F. F. Berick, viola, and R. N. Austin, 'cello. Miss Gagnon played the Concerto No. 2 in A by Liszt, assisted by a chamber orchestra.

Marion Kerby, contralto, gave a recital of southern songs on Dec. 9.
ARLAN R. COOLIDGE

OBERLIN GROUP ACTIVE

Programs by Cleveland Symphony and Eunice Norton Rouse Interest

OBELIN, O., Jan. 5.—Two programs of the annual series of Oberlin Artist Recitals were given, one by Eunice Norton on Nov. 27, the other by the Cleveland Symphony under Artur Rodzinski on Dec. 4. Miss Norton gave a program ranging from Bach to Hindemith and displayed a mature musical

understanding in her work. A program of great contrast, including works by Bach, Brahms, Delius and Stravinsky was offered by the Cleveland Symphony conducted by Dr. Rodzinski's in their second Oberlin appearance of the season. Again Dr. Rodzinski's inspired readings won for him and his men an enthusiastic reception.

Over 400 people attended the Church Music Conference sponsored by the Conservatory on Dec. 14. Dr. Sydney H. Nicholson, English organist and choirmaster, was guest speaker.

Oberlin's Musical Union presented Handel's *Messiah* on Dec. 9, in Finney Memorial Chapel.

The conservatory orchestra, conducted by Professor Maurice Kessler, gave its first concert of the season on Nov. 23, in Finney Chapel, playing works by Brahms, Wagner, and Beethoven.

DETROIT SYMPHONY HEARD IN ITHACA

Pinafore Given by Ninety-two Cornell Students—Many Recitals Enjoyed

ITHACA, Jan. 5.—The Detroit Symphony gave a concert on Dec. 4 under the auspices of Cornell University. The Bach-Respighi Organ Fugue in D, Beethoven's Piano Concerto in G, Dubensky's Fugue, two numbers from Albeniz's *Iberia*, and the Ride of the Valkyries completed the interesting program.

A performance of *Pinafore* by a cast of ninety-two Cornell students on Dec. 14 and 15 was the result of the successful co-operation of five independent organizations and their directors. Paul J. Weaver, professor of music, conducted. The Instrumental Club, the Men's and the Women's Glee Clubs, and the Dramatic Club assisted.

At the second annual clinic of the New York State School Band and Orchestra Association, held at Ithaca College on Dec. 7 and 8, addresses were made by Harold Bachman, Earl Russell Carver, Harry A. King, Herbert Gutstein, and George Bundy. Among guest conductors was Pierre Henrotte.

Ithaca College Band Active

On Dec. 9 the Ithaca College Concert Band, Walter Beeler, conductor, gave an all request concert and on Dec. 15 and 22 they were heard in a broadcast.

The program of the December meeting of the Composers Club included a suite for violin, viola, and piano by Andrew C. Haigh and a Chaconne for two violins by Richard S. Hill.

On Dec. 16 Bert Rogers Lyon conducted the combined choirs of four churches in the *Messiah*. On the same date the choir of the First Presbyterian Church sang a program of carols.

The Ithaca College Choir, Ralph Ewing, conductor, sang Christmas carols on Dec. 19 and Dec. 20, and broadcast a program on the latter date over an NBC network. Pupils of Louise C. Titcomb gave a candlelight recital of Christmas organ music and carols. A choral group conducted by Mr. Lyon sang at Cornell University and Ithaca College.

The instrumental music department of the public schools gave a Christmas recital on Dec. 19 and the High School Band played carols on Dec. 18 and 20, under Dayton F. Latham. Laura Bryant's High School Chorus sang on Dec. 20. J. MURRAY BARBOUR

BUFFALO ACCLAIMS BOSTON ORCHESTRA

Koussevitzky Gives Reading of Works by Beethoven and Moussorgsky

BUFFALO, N. Y., Jan. 5.—In the concert given on Dec. 10 in Elmwood Music Hall by the Boston Symphony, conducted by Serge Koussevitzky, Buffaloans were carried on the tide of music to a crest rarely within reach. The program included the Overture to Mozart's *Figaro*, Beethoven's Symphony No. 3, and Moussorgsky's Pictures at an Exhibition arranged by Ravel. The performance of the Beethoven work was monumental and the tone pictures by Moussorgsky provided a telling contrast. Repeated recalls for the conductor and vociferous approval of leader and players testified to the delight of the large audience. The concert was the second in a series of three presented by the Buffalo Musical Foundation, Marian de Forest, manager.

The Buffalo Orpheus gave its first concert of the season on Dec. 6. The occasion was signalized by the debut of the new conductor, Hugo Taubert, who led seventy-five singers to a triumphal achievement. Doris Hogerson, mezzo-soprano was the assisting soloist.

The Chromatic Club gave a musical on Dec. 11 under the direction of William J. Gomph. The chorus mainly included members of the Chromatic Club. A Christmas Cradle Song by Schumann, two carols from the Rimsky-Korsakoff opera, *Christmas Night*; a German Goodwill Carol of old time, and Hymn to the Madonna by Kremser-Spicker were sung.

The second chamber music recital sponsored by the Buffalo Symphony Society was given on Dec. 17 in the Hotel Statler ballroom, bringing the Roth String Quartet, an organization which established itself firmly in favor in two previous appearances. The program included quartets by Mozart, Roussel and Beethoven. An excerpt from Bach's *The Art of the Fugue* arranged for string quartet by Roy Harris was added at the close of the program in response to insistent applause.

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Opera Renews Old Sway in New York

(Continued from page 27)

son, in *Lucia di Lammermoor*. Nino Martini and Richard Bonelli as Edgardo and Lord Ashton respectively were in superb voice and dramatically more than credible.

Miss Pons was again a charming and tragic Lucia, and displaying her usual unerring ease and melodic fluency in delivering the most difficult arias.

Especial praise is due Mr. Bonelli for his portrayal. An excellent foil for the simple charm and purity of Miss Pons's voice, the depth and sombre color that he imparted to the lines of Ashton scrupulously adhered to an obviously intelligent conception of the role.

Mr. Martini's dramatic sensibilities have deepened, and his singing in the two first act duets and the final arias of the last were examples of lyric diction and vocalism. The orchestra was held to an admirable pace all afternoon by Vincenzo Bellezza.

Elda Vettori as Alisa, Virgilio Lazzari as Raimondo, Alfonso Tedesco as Arturo and Giordano Paltrimeri as Normanno completed a thoroughly competent cast. P.

First of Popular Performances

A molie and vastly entertaining *Faust* drew a big audience to the first Saturday night popular performance on Dec. 29. Ezio Pinza again disclosed his remarkable histrionic and vocal fitness for the role of Mephistopheles, reaching a vivid climax in his malignant aria before Marguerite's door in the third act. And Lawrence Tibbett scored for similar virtues in the lesser role of Valentin. The title part taken by Frederick Jagel, was sung with the vocal intelligence for which Mr. Jagel is well known.

Editha Fleischer sang Marguerite with vocal distinction and with a keen sense of the dramatic possibilities of the role. Particularly effective was her pantomime business in Valentin's death scene. Highly commendable work was done by Pearl Besuner as Siebel, Henriette Wakefield as Marthe, and Paolo Ananian as Wagner. Louis Hasselmans was the conductor.

R.

First Sunday Night Concert

The first Sunday Night Concert was given on Dec. 30 for the benefit of the Knights of Columbus. Those taking part included Lillian Clark, Nina Morgana, Queena Mario, Gladys Swarthout, Frederick Jagel, Nino Martini, Richard Bonelli, Ezio Pinza, Millo Picco and Pompilio Malatesta. The orchestra was conducted by Wilfred Pelletier and Pietro Cimaro. N.

Dino Borgioli Makes Debut

Not to overweight its New Year's Eve patrons, the Metropolitan chose for its first Monday evening performance of the season, Puccini's popular *Bohème*, which begins late and ends early. With Lucrezia Bori cast as Mimi, the performance was assured an attractive impersonation of one of Italian opera's most appealing and pathetic characters. For Rodolfo, the cast possessed a new poet-lover in the person of Dino Borgioli, who made his Metropolitan debut on this occasion, after having sung in opera in Chicago and on the Pacific Coast, as well as with leading operatic institutions in Italy and elsewhere.

The new tenor was obviously nervous and as obviously did not do full justice to his lyric gifts. The voice, as somewhat unsteadily disclosed was a light one, with some very pretty soft notes, but possessing the requisite ring at the top. It was used with discretion in an impersonation free of extravagance. Some questions as to its adapt-



Lily Pons Made Her Re-Entry as the Unhappy Lucia

ability to the big house can be answered better after subsequent appearances.

Of Rodolfo's fellow Bohemians, Richard Bonelli was delightful as Marcello, Virgilio Lazzari vocally satisfying as Colline, and Nina Morgana a vivacious Musetta. Millo Picco, Pompilio Malatesta, Max Altglass and Carlo Cossia completed the picture. Vincenzo Bellezza conducted a routine performance. O.

A Special Tannhäuser

New Year's Day was the occasion for a special matinee of *Tannhäuser* that maintained a generally high level, partly by reason of an admirable cast of singers and partly because Mr. Bodanzky, with his orchestra well in hand, conducted with energy and enthusiasm. Lotte Lehmann as Elisabeth sang with much beauty of tone and infused the role with the appeal of her personality.

Lauritz Melchior was in his best vocal estate as *Tannhäuser*. His treatment of the last act narrative was one of the best of his many notable achievements in German opera at the Metropolitan.

Exceptional, also, was the lyric flow of the arias of Wolfram, as sung with mellow voice by Lawrence Tibbett, who is now much deeper in this role than when he first essayed it. The Landgrave of Ludwig Hofmann was imposing of stature and vocally adequate. Anny Konetzni's Venus left doubt as to whether the soprano had yet found or disclosed her true vocal self in her new surroundings. Lillian Clark was a tuneful Shepherd.

The weakest spot of the cast was the Biterolf of Arnold Gaber. Though this character has but one solo, that in the contest of song, it is an important one and requires a voice of vitality and quality. Others appearing were Hans Clemens, who contributed something definite to the ensembles, Giordano Paltrimeri and James Wolfe. The new lighting added materially to the success of the Venusberg scenes. O.

Bori Greeted as Mignon

Thomas's *Mignon* was given for the first time this season the evening of Jan. 2. Lucrezia Bori once more winning acclaim in the character of Goethe's pathetic heroine and Charles Hackett making his first appearance of the season as Wilhelm Meister, the role in which he effected his European operatic debut. Lily Pons enacted Philine, Léon Rothier, Lothario, and Gladys Swarthout, Frédéric. In the minor roles were Angelo Bada, Paolo Ananian and James Wolfe. Louis Hasselmans conducted.

Mignon is one of Miss Bori's very best roles and she was in fine form. *Connais-tu le Pays*, the most charming music in the work, was also the high point of her work although the audience acclaimed her in all of her solos. Dramatically, she was winsome and appealing. Mme. Pons, one of the most delightful Philines we have had, sang the Polacca with brilliance and made a striking figure in all the stage pictures.

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Wilhelm Meister is not one of opera's most grateful parts, but Mr. Hackett made it both interesting dramatically and effective musically. In both *Adieu*, *Mignon*, and *Elle ne Croyais pas*, the latter, an extremely difficult aria to make convincing, he sang extremely well. Miss Swarthout's Frédéric achieved a masculine quality not invariably present, and the *Gavotte* was well sung. N.

Lily Pons's Linda

A grateful vehicle for the diminutive charms and coloratura faculties of Lily Pons was Donizetti's *Linda di Chamounix* on Jan. 4, a Metropolitan revival of last season. Negotiating the several arias of the engaging Swiss maid with considerable ease, Miss Pons fulfilled all of the vocal, as well as the visual, requirements of the role. Richard Crooks, as Charles, sus-



Karl Riedel Conducted Hänsel und Gretel and Lohengrin

tained his romantic part in the dashing and evocative manner peculiar to his talents, and joined most effectively with Miss Pons in the beautifully devised duet in the second act.

Particularly good performances were given by Gladys Swarthout as Pierotto, and Pompilio Malatesta as the grasping Marquis. Others whose work was of a high order were Elda Vettori, Giuseppe de Luca, Virgilio Lazzari, and Giordano Paltrimeri. Conducting his third Metropolitan performance, Ettore Panizza was applauded warmly for the vitality and movement which he imparted to the potentially dilatory score. R.

Three Americans in Traviata

A performance of Verdi's *La Traviata* of unusual brilliance was given at the matinee on Jan. 5, with three American singers in the three main roles and two more in subordinate ones. Rosa Ponselle enacted the unhappy Violetta, Frederick Jagel was Alfredo and Lawrence Tibbett sang Giorgio Germont. Elda Vettori was Flora and Henriette Wakefield, Annina. The cast was completed by Angelo Bada, Alfredo Gandolfi, Millo Picco and Paolo Ananian.

Miss Ponselle sang beautifully throughout the opera, her best work being in the duet, *Dite alla Giovane* in the second act and *Addio del Passato* in the last. She was also very effective in the great finale to the gambling scene. Her acting though



Dino Borgioli Made His Debut as Rodolfo in La Bohème

limned in somewhat strong colors, was consistent and interesting.

Mr. Jagel did some of the very best singing he has ever done on the Metropolitan stage and made convincing much of the thankless music that falls to Alfredo's share. *Dai miei Bollenti Spiriti*, difficult under all circumstances, was sung with ease and genuine musicianship. Both Mr. Jagel and Miss Ponselle made much of the duets in the final act.

Mr. Tibbett's *Di Provenza* was a superb piece of singing and held up proceedings for several minutes. Great artistry was also brought to the duets with Miss Ponselle.

Ettore Panizza conducted a well proportioned performance. The claque was more than usually annoying. H.

A Popular Lohengrin

Wagner's *Lohengrin* had its first hearing of the season at the popular Saturday night performance on Jan. 5 with an able cast which included Lauritz Melchior in the name-part; Dorothee Manski as Elsa; Anny Konetzni as Ortrud; Friedrich Schorr as Telramund, and Ludwig Hofmann as King Henry, and George Cehovensky as the Herald. Karl Riedel conducted.

Interest centred in Mme. Konetzni, singing her fourth Wagnerian role here and doing by far the best work both vocally and dramatically that she has given us. The sombre quality of her middle voice served her in good stead in the second act and she also negotiated the high tessitura of the curse in masterly fashion. Mr. Melchior made a picturesque and melodious Knight of the Swan, giving a well-rounded performance in every respect. Mme. Manski was sincere and straightforward both dramatically and musically and was well received by the audience. Mr. Schorr, not in the best voice nor in his most grateful role, was nevertheless effective in many of his scenes. Mr. Hofmann was an excellent King and sang the Prayer extremely well. The chorus was at its usual magnificent best. H.

Second Sunday Night

Soloists at the second Sunday Night Concert on Jan. 16 included Doris Doe, Margaret Halstead, Editha Fleischer, Irra Petina, Paul Althouse, Richard Crooks, Marek Windheim and James Wolfe. Karl Riedel conducted.

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The Manhattan Concert Fortnight

(Continued from page 26)

baritone, the latter two filling the place of Rosa Tentoni who was forced to cancel the engagement owing to the death of her father. Mr. Barth played the solo part in Bach's Fifth Brandenburg Concerto accompanied by a string orchestra with John Amans as solo flutist and Arthur Lichstein as solo violinist. Mr. Barth was also heard in two movements of a Concerto in G by Haydn, listed as having its first New York hearing. He had a gratifying reception in both works.

Miss Kaskas chose as her main work, *O, ma Lyre Immortelle* from Gounod's *Sapho*, and Mr. Stockwell, *Eri tu* from Verdi's *A Masked Ball*. Both the young artists had marked success with the audience.

Angna Enters's Third

With no new numbers, but bringing that inimitable charm and whimsicality which have delighted previous audiences, Angna Enters gave another program of *Episodes* on the afternoon of Jan. 5 in the Town Hall. As before, greatly admired were the *Ikon*, the *Young Cardinal* and the satire on modern dancing called *Oh, the Pain of It*. Kenneth Yost accompanied.

Eunice Norton Makes First Appearance of Season

Eunice Norton, pianist. Town Hall, Jan. 5, evening:

Toccata and Fugue in C Minor.....Bach
Piano Variations.....Copland
Waltz in E Flat, Op. 18; Etude in E, Op. 10, No. 3; Scherzo in C Sharp Minor.....Chopin
Davidsbündlertänze, Op. 6.....Schumann
Pantomime from *Tanzstücke*.....Hindemith
Tarantella (Venezia e Napoli).....Liszt

Although she has been heard in recital in New York a number of times, Miss Norton continues to elude definite artistic classification and she also continues to dazzle even veteran concertgoers with the magnitude of the technical equipment which is hers to employ with a freedom and casual surety which must be the despair of many another pianist.

Her digital equality and independence, for instance, gave the Bach Toccata and Fugue a mechanical drive and precision—by no means distasteful—which bespoke the calm control which she exercises over her instrument. The same could be said of the enigmatic variations of Aaron Copland. And by a similar token, her interpretations, while they seem to be deliberate and impersonal calculations, are impeccably devised, imparting a sense of elegance and discrimination with which very little fault



Quinto Maganini Featured Unfamiliar Works on His Chamber Symphony Program

can be found. Thus the Chopin numbers (particularly the Waltz) were given a certain romantic turn, accomplished largely by rubato, but not for a moment did they break over into gushing emotionalism nor sentimentality. Miss Norton not only would enhance her art but also contribute considerably to the listener's apprehension of it, if she were to descend somewhat from the remote altitudes of strict objectivism. R.

Dennis Noble Features Beethoven and Schumann Songs in Debut

Dennis Noble, baritone. Edwin McArthur, accompanist. Town Hall, Jan. 6, afternoon:

Song Cycle: *An die ferne Geliebte*.....Beethoven
Im wunderschönen Monat Mai; *Aus meinen Thränen spreissen*; *Die Rose, die Lile*; *Wenn ich in deine Augen seh'*; *Der Soldat*; *Der Hidalgo*.....Schumann
Aria: *Nemico della Patria*, from *Andrea Chenier*.....Giordano
La Procession.....Franck
Mandoline.....Debussy
Occhi di fata.....Denza
Torna amore.....Puzzi-Pecchia
Silent Worship.....Handel-Somerville
When Children Plays.....Davies
The Violet; Garden of the Seraglio.....Delius
Old Mother Hubbard.....Hely-Hutchinson
Passing By.....Purcell

Mr. Noble obviously has been trained to the theatrical manner and undoubtedly

feels far more at ease in his characterization in the Great Waltz at the Center Theatre than in the role of Beethoven and Schumann interpreter on the concert stage. Moreover his voice is better adapted to the projection of more vividly dramatic and robust material than is to be found in the selections from either of these composers as was quickly established by the marked difference between his singing of the Italian numbers (especially the

Mozart's Quartet in A, the *Milan*, was played for what was said to be the first time in New York and its rocco charm and surprising strength were in no sense impaired by the irresolute work, *Moods*, by H. Waldo Warner, which followed. Sibelius's Quartet, *Intimate Voices*, completed the program. The ensemble gave voice to the dignity and strength of the Finnish master but did not always imply the lyricism latent in the score. P.



The Manhattan String Quartet, Rachael Weinstock and Harris Danziger, Violins; Julius Shaier, Viola, and Oliver Edel, 'Cello, Played Another of Their Memory Programs.

Quinto Maganini Chamber Symphony Introduces Glass Harmonica in Mozart Work

Revival of the glass harmonica, an obsolete but once fashionable parlor instrument, said to have been invented by Benjamin Franklin, was one of the most interesting features of the concert given by Quinto Maganini and his Chamber Symphony in the Town Hall on the evening of Jan. 6. So rare is the instrument that it is not to be found even in museums, and only by accident did Mr. Maganini discover the present one in the home of a New England friend.

Mozart's *Adagio and Rondo for flute, oboe, viola, 'cello and glass harmonica* was the delicately wrought vehicle for the introduction of the instrument. The tone which came forth proved to be of an ethereal, fragile beauty, but of infinitesimal proportions, resembling somewhat the quality of the celesta, but much diminished and less colorful. Since the sound medium is a series of glass bars, it is impossible to obtain any volume from the instrument, although the player, John Kirkpatrick, did effect accentuations. While the glass harmonica is an interesting novelty, its musical value is questionable, and in the lovely Mozart work, its part could have been taken to far greater advantage by piano, harpsichord or celesta.

Other music included Bach's Brandenburg Concerto in G, No. 4, for two flutes, violin, piano and strings; Rossini's unimportant *Air and Variations* for wind quartet; orchestral transcriptions by Mr. Maganini of the *Elegie* from Sibelius's incidental music to King Christian II, and Levitzki's *Arabesque Valsante*. The first half of the program was devoted to works by Mr. Maganini, including a Concerto for string orchestra "After Dante"; An Ornithological Suite, and the *Sylvan Symphony* in which the composer disclosed a considerable talent for unique orchestration and for portraying the humorous in music. The Concerto and the Levitsky transcription were first performances. R.

Joseph Knitzer, Violinist, Gave a Debut Recital Under the Auspices of the Naumburg Musical Foundation

Beethoven cycle and the songs from the *Dichterliebe* disclosed a voice well trained and dexterously manipulated, but the sudden burst into a fortissimo in the closing measures of the last Beethoven song was a disconcerting surprise entirely out of character with the preceding material. The Denza and the Puzzi-Pecchia songs, giving opportunity for a warm, luscious style, showed Mr. Noble at his best. R.

Stringart Quartet in Recital at Barbizon

The Stringart Quartet, Marian Head and Arthur Cohn, violins; Gabriel Braverman, viola, and Victor Gottlieb, 'cello, gave the second of three recitals at the Barbizon on the afternoon of Jan. 6.

Humphrey and Weidman Dance
Doris Humphrey and Charles Weidman, assisted by Vivian Fine, pianist, the Gordon String Quartet, Simeon Bellison, clarinet
(Continued on page 33)

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Program Building

Orchestral Concerts in New York

(Continued from page 10)

certs tracing the development of the piano concerto signalized the exceptional merit of the enterprise as a high and unique contribution to the work-a-day music season. Mr. Gabrilowitsch has a peculiar genius for concerto playing despite his disavowal of the customary bravura; Mr. Barzin is an alert accompanist, and the orchestra enters into the business with an earnestness of spirit and purpose which a professional ensemble cannot always conjure up. The result could hardly be less than an elevating musical experience.

The concertos were delivered with the crisp technique and classic economy which Mr. Gabrilowitsch has made part and parcel of his artistic individuality. One feels a personal detachment in his playing, but it does not resolve into coldness. Rather does it contribute to a superior interpretation of the music in hand unalloyed and uncolored by the performer's ego.

The Fantasy, in which the pianist and Margarete Dessooff's singers co-operated most ably, undoubtedly was brought forth



Leon Barzin Led the Second of His Series of Concerto Concerts with Gabrilowitsch

more as an illuminating historical document than as a composition of any great intrinsic value. It represents an early experiment in symphonic writing with choral climax which led germinally to the Ninth Symphony. Beethoven rarely permitted his ideas to reach the public ear in so embryonic a condition, and for this reason the Fantasy is of more than passing interest to the musical scholar, though it may divert the casual listener but little. R.

Monath with the Philharmonic

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloist, Hortense Monath, pianist. Carnegie Hall, Dec. 29, evening:

A Faust Overture.....	Wagner
Preludes to Acts I and III, Lohengrin.....	Wagner
Symphony in D (Haffner).....	Mozart
Concerto in A Minor.....	Mozart
Miss Monath Spanish Rhapsody.....	Ravel

All the works on the program, save the concerto, had been played by Mr. Walter at previous concerts.

The Schumann Concerto, making its first appearance of the season on the orchestra's lists, had, under Miss Monath's deft fingers, an admirable performance and one which saved some of Schumann's slightly sentimental passages from oversweetness. It was fine both technically and musically as the admiration of the audience amply attested. N.

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The Third Wagner Concert

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloists, Lotte Lehmann, soprano; Paul Althouse, tenor; Emanuel List, baritone. Carnegie Hall, Dec. 30, afternoon:

Wagner Program
A Faust Overture
Preludes of Act I and III, Lohengrin
Act I of Walküre
Mme. Lehmann, Mr. Althouse, Mr. List

The opportunity to hear the Philharmonic in an entire act of Wagner, though not an entirely new one, made this a notable concert for those who long since became accustomed to hearing briefer excerpts from the music-dramas played by symphonic organizations. Truth to tell, the celebrated orchestra did not escape entirely those blemishes that bob up with disturbing regularity in the opera pit; nor was the ensemble entirely responsive to Mr. Walter's beat. But there was a sumptuous and vitality of tone through most of the playing that fulfilled expectations of something utterly transcending a routine opera performance.

Swept along on this sea of gorgeous tone, the singers presented their parts with exceptional fervor. Mme. Lehmann seldom has sung more beautifully or with such temperament. Mr. Althouse also caught fire and delivered Siegmund's music with double the conviction that it had in the opera house a few nights earlier. Soprano and tenor were genuinely stirring in the



Hortense Monath Played the Schumann Concerto Under Bruno Walter

exultant conclusion of the act. Mr. List's tones were richly resonant and of stirring weight.

The remainder of the program was well played and found the orchestra more completely unified under Mr. Walter's leadership. O.

Feuermann Makes Debut

New York Philharmonic-Symphony, Bruno Walter, conductor. Soloists, Emanuel Feuermann, 'cellist; Mishel Piastro, violist. Carnegie Hall, Jan. 2, evening:

Symphony in G Minor, Op. 42.....	Roussel
Concerto in D, Op. 101.....	Haydn
Harold in Italy Symphony, Op. 16.....	Berlioz

This concert marked the American debut of the Austrian 'cellist, Emanuel Feuermann, who ranks high in the European musical world. His playing of the Haydn Concerto afforded eloquent evidence of thoroughgoing musicianship, a fine sense of style, a broad range of dynamic effects and noteworthy skill in moulding the phrase. His tone was of glowing beauty at all times, a fact due in no small part to the qualities of the unusually fine old Montagnana instrument that he used. There could be no doubt of the favorable impression the newcomer made upon his first New York audience for he was recalled repeatedly to acknowledge its enthusiastic applause.

Mr. Walter gave a forthright but sympathetic reading of the Roussel Symphony.

The brilliant, richly colorful orchestration of Berlioz's Harold in Italy once more exerted its inescapable magic and Mr. Walter evidently reveled in the pictorial tonal experiences of the earlier French master's imagination.

This was more particularly the case in the first three movements, the mountain



Emanuel Feuermann Made His New York Debut with the Philharmonic-Symphony



Viola Mitchell Played a Bach Concerto under Koussevitzky for Her New York Debut

took over the task of introducing the Szymanowski work after the untimely death of his colleague, Paul Kochanski, to whom it was dedicated, and who wrote the cadenza and performed the concerto only once, in Warsaw. It was Mr. Spalding's beautiful playing that saved that portion of the program from blankness, for the work, while showing evidences of mastery and nuclei of ideas and melodies, never develops satisfactorily. The violinist performed a labor of love magnificently and lent to it a sonorous, rich tone, and obvious sympathy for what style there was, and a complete mastery of technical problems. He has never played better—no matter what the vehicle.

So refreshing, so exquisitely proportioned and so sparkling was the performance of the Mendelssohn symphony that the concert got off to a gay and delightful start, a condition not maintained until the end by any means. The virtuoso band swept through Mendelssohn's lively and charming delicacies like a spring breeze with a ravishing tone and homogeneity of texture that no other orchestra can approximate when it is at its best. But Dr. Koussevitzky did not fare so well in the Sibelius work—his own rather inept and unpenetrating conception of the work, rather than the orchestra's capabilities, seeming to be at fault. Q.

Koussevitzky Introduces Szymanowski Concerto, Spalding as Soloist

Boston Symphony, Serge Koussevitzky, conductor. Soloist, Albert Spalding, violinist. Carnegie Hall, Jan. 3, evening:

Symphony in A (Italian).....	Mendelssohn
Concerto No. 2, Op. 61.....	Szymanowski
(First time in New York)	
Mr. Spalding	
Symphony No. 5 in E Flat.....	Sibelius

Although there was new music to be heard on this list, it was rather the performance of that music and of a rather neglected older work that brought the greatest rewards. Mr. Spalding devotedly

Viola Mitchell Soloist with Boston Symphony

Boston Symphony, Serge Koussevitzky, conductor. Soloist, Viola Mitchell, violinist. Carnegie Hall, Jan. 5, afternoon.

(Continued on page 33)

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Jacques Pillois

Jacques Pillois, composer and teacher of composition, died suddenly of a heart attack on the evening of Jan. 3. With his wife he had returned from a tour of the West Indies the day before his death.

Born in Paris in 1877, Mr. Pillois was a pupil of Widor and Vierne at the Conservatoire. He was a laureate of the Institute of France and a winner of the Rousseau Prize of the Composers' Society.

From the Armistice until the return of the American troops from France, he taught in the American Bandmasters' School in Chaumont. From 1920 to 1929, he taught composition at the American Conservatory at Fontainebleau, and from 1927 to 1930 at New York University. During 1930 he was also acting head of the department of music at Smith College in the sabbatical year of Werner Josten.

Mr. Pillois had been heard as a conductor in France and had also acted as a lecturer and a coach in French repertoire. For twenty-five years he was music critic for various Paris publications, including *Le Courrier Musicale*, *Le Guide de Concert* and *La Revue Musicale*.

His compositions include works in practically all forms. *L'Anémone et la Rose*, a choral work, was given by the Colonne Orchestra under Pierné in 1913 and *Rosene*, a symphonic prelude, at the Concerts Lamoureux in 1923. Albert Stoessel played his Mediterranean rhapsody. *Croisière* (Cruise), for small orchestra, at Chautauqua, N. Y. in 1928 and at the Worcester Festival of 1932. Two of his best-known compositions were given by the New York Chamber Music Society, *Cina Hai-Kai* in 1929, and the aforementioned croisière in 1932.

He went to Paris last April to spend the summer and later to hear a number of important performances of his works. His *Hai Kai*, *Bucoliques*, *Three Pieces* for 'cello and his *Six Proses Lyriques* comprised half of the program of a Maurice Servais concert on Nov. 18, the assisting artists being the Quintette Instrumental de Paris, René Le Roy, Madeline Monnier and Hélène Bouvier, the composer presiding at the piano for Mlle. Bouvier in the songs, which she again sang at a Poulet concert on Dec. 9; in this program his *Croisière* in a new version for large orchestra was conducted by M. G. Cloez. The same work, also had a hearing under the baton of Paul Paray at the Concerts Colonne on Nov. 25.

Surviving Mr. Pillois are his wife and two sons, the latter making their home in Paris.

Funeral services were held at the Woodlawn Cemetery Mausoleum on Jan. 5. Georges Barrère, flutist, played Mr. Pillois's *Nocturne* and a Bach *Siciliano*. Harrison Potter was at the organ. Mr. Pillois's body will be taken to France for burial.

Hubbard Hutchinson

Hubbard Hutchinson, of the music department of the New York *Times*, died in St. Luke's Hospital on Dec. 25, after an illness of about a month. He was born in Columbus, Ohio, Dec. 28, 1896 and studied music when a child in his native city and as a young man, worked in a steel foundry. He later went to Williams College, graduating in 1917. Returning to Ohio, he studied composition at the Cleveland Institute of Music and at the same time gave lessons in harmony and counterpoint and worked at composition, bringing out a number of songs and some chamber music.

After the death of his father eight years ago, Mr. Hutchinson and his mother made a tour of the world and later traveled extensively in Europe. Several books were the result of these journeys, one dealing with places he had visited in the Far East and another with the hill towns of Italy. He had also written a novel, *Chanting Wheels*, in 1922, and was at work on another novel which was within a few chapters of completion, as well as a book on Spain, when he became ill.

Funeral services were held in the chapel of the hospital after which the body was cremated in accordance with Mr. Hutchinson's wishes and the ashes taken to Williamstown, Mass., where he had lived for a number of years. A string quartet composed of Jascha Heifetz, Edwin Bachmann, Nicholas Moldavan and Joseph Schuster played an *Adagio* by Beethoven during the services.

Felix F. Leifels

LARCHMONT, N. Y., Jan. 5.—Felix F. Leifels, former manager of the New York Philharmonic Orchestra, now the Philharmonic-Symphony, and before that, a player of the organization, died on Dec. 22 at the age of seventy-three. He had been in ill health for two years.

A native of New York, Mr. Leifels was the third generation to play in the Philharmonic, his grandfather having been a member and his father one of the first violins. He had lessons on the violin with his father as a child and later took up the study of law. After a few years, however, he decided to devote his life to music and became a double-bass player in the Philharmonic in 1890. He remained in its ranks for fifteen years a part of which time both father and son were members.

In 1905 he became manager of the Philharmonic and remained in that capacity until 1922 when he was succeeded by Arthur Judson, its present manager. In 1930, when the Civic Symphony was organized, he was secretary and became its manager five months later. He is survived by his wife and one daughter, Mrs. R. H. Goffe, Jr.

Jane Foedor

NEW ORLEANS, Jan. 5.—Jane Foedor, one of the most popular sopranos of the French Opera here during the 'nineties, died of a heart attack while en route to hospital on Jan. 2.

Mme. Foedor was a native of Paris and after being graduated from the Conservatoire, made her debut as Juliette in Brussels. She sang in many European Opera Houses and in Mexico and San Francisco. She toured the United States with the New Orleans company in 1904. At the close of her singing career about twenty-five years ago, she established herself as a teacher in this city.

Flora May Cohn

PHILADELPHIA, Jan. 5.—Flora May Cohn, wife of Arthur Cohn, second violin of the Stringart Quartet, died on Dec. 23 after a brief illness. A quartet of Mr. Cohn's associates played the slow movement of the Debussy Quartet during the funeral services.

Robert S. Flagler

POUGHKEEPSIE, N. Y., Jan. 6.—Robert S. Flagler, organist and composer, died in hospital today following an operation for appendicitis. He was in his forty-sixth year.

SPRINGFIELD LAUDS NOTED RECITALISTS

Bauer and Gabrilowitsch Give Duo-Piano List—Pons and Hubert Heard

SPRINGFIELD, MASS., Jan. 5.—This music season depends on the Community Concerts sponsored by the Springfield Junior League. An audience of 3,500 greeted Harold Bauer and Ossip Gabrilowitsch when they opened the series in a two-piano recital. Mr. Bauer is especially popular here and has had many pupils from this city and adjoining towns. The two pianists offered a standard program in a manner which found great favor with the audiences.

Lily Pons drew an audience of 4,000 for the second program in the series, her first appearance here. She had the admirable assistance of Marcel Hubert, cellist, who met with great favor. His fine musicianship, large, rich tone and unassuming manner won him rounds of applause.

Miss Pons dazzled her audience with her technical display singing two arias from *The Magic Flute* with great beauty of tone. Other arias roused the audience to a pitch of enthusiasm seldom seen here.

Benjamin Buxton, who has provided Springfield with several programs of modern music in past seasons introduced four talented young musicians in a classical program at the Woman's Club. Carmela Parrino, pianist, proved her artistry in playing thirteen Preludes by Chopin and the Bach Fantasy and Fugue in G Minor. Charles Killmer, baritone, sang Lieder by Schubert, Jensen and Strauss, and Margaret Hill, soprano, sang songs by Fourdrain, Duparc and Hahn.

The feature of the evening was the playing by Marlyn Crittenden of the Bruch, Violin Concerto in G Minor. She is a pupil of Louis Persinger and sixteen years old. She gave a penetrating exposition of this lovely work, playing with a fluent technique and tone of great beauty. She had not been heard here since playing with the Springfield Symphony some five years ago.

WILLARD M. CLARK

RICHMOND FORCES END SATISFACTORY SEASON

Moiseiwitsch Soloist with Symphony in Final Concert Under Baton of Wheeler Beckett

RICHMOND, VA., Jan. 5.—The third season of the Richmond Symphony came to a close on Dec. 10. Benno Moiseiwitsch played Rachmaninoff's Second Piano Concerto, Wheeler Beckett conducting. There was prolonged applause for the noted guest artist; apparently piano concertos are by far the favorite with Richmond audiences.

Albert Spalding played Lalo's *Symphonie Espagnole* at the fourth concert with technical mastery and rare insight.

Perhaps the most applauded work of the entire season was Brahms's C Minor Symphony. The most modern composition played, was Stravinsky's *Fire Bird Suite*. Bach's D Minor Toccata and Fugue, orchestrated by Mr. Beckett, was one of the high-lights of the season. The conductor has done an exceptionally fine piece of work in this transcription and his arrangement of *Stille Nacht* was the orchestra's farewell gesture.

Schools & Studios

Frank LaForge Conducts at Darien

A concert of unusual interest was given in Darien, Conn., on the evening of Dec. 14, under the leadership of Frank La Forge. A group consisting of thirty-six solo voices presented a program entirely of operatic ensemble numbers. The program opened with the *Prayer* from *Cavalleria Rusticana*, Julia Adams singing the incidental solo effectively. Elizabeth Andres, contralto, and Harrington van Hoesen, baritone, sang a duet *La Favorita*, Emma Otero, coloratura soprano, assisted by the chorus was heard in *Care compagne* from *La Sonnambula*. The final trio from *Faust* was sung by Mabel Miller Downs, Santo Di Primio and Mr. van Hoesen. Clemence Gifford, contralto, offered the *Habanera* from *Carmen* with the chorus. Following this Misses Otero and Andres, and Messrs. Di Primio and van Hoesen gave the *Quartet* from *Rigoletto*, with Mr. La Forge at the piano. Following the quartet Blanche Gaillard, pianist, pupil of Ernesto Berumen, played a group of solos. The *Sextette* from *Lucia di Lammermoor* was sung by Misses Otero and Andres, Messrs. Di Primio, Ellsworth Bell, Harrington van Hoesen and John Lombardi. The concluding number was the waltz from *Faust* sung by the chorus with incidental solos by Misses Downs and Gifford and Messrs. van Hoesen and Edouard Grobé. When Mr. La Forge was not at the piano, Virginia Duffey and Beryl Blanch accompanied.

Helen Wakefield, pianist, pupil of Ernesto Berumen, appeared with the Bayonne Symphony Orchestra, in Bayonne, N. J., on the evening Dec. 11, playing the Grieg A Minor Concerto with Nunzio Pintauro, conducting.

Adelaide Gescheidt Conference

Adelaide Gescheidt, teacher of singing, conducted a voice conference class and hour of song in her studio on the evening of Dec. 5. The subject of the discussion was the development of the voice by Mme. Gescheidt's method with demonstrations by various pupils. Those heard in the hour of song were Wilanna Miles, soprano; Audrey Newitt, contralto, and Moise Bulboaca and Nelson Rae, tenors.

Mme. Grace Doree Gives Christmas Muscale

Mme. Grace Doree presented Edward Ransome, tenor, formerly of the Metropolitan, and other artists in a Christmas musical in the ballroom of the Sherman Square Hotel on Jan. 5. Others taking part included Byron Warner, Tom Coates, Elenita Montez, Priscilla Parker, Anna Privitera, Irma Reddick and Mmes. Bross, McDougall, Mahoney, McKenzie, Mattice, Rothschild and Smith. The guest of honor was Ruth St. Denis and other guest artists included Robert Kelso, Clifford Pollard, Elyse Robert and R. Sylvain Robert. Fern Scull played accompaniments and Viola Sponberg, violin obbligatos.

Students in Neighborhood School Concert

A student concert was given at the Neighborhood School, Janet D. Schenck, director, on the evening of Dec. 21. Works by Handel, Mozart, Haydn, Brahms and others, were played by the Junior, Intermediate and Senior Orchestras under the leadership of Fanny Levine and Hugo Kortschak. Short piano works by Mendelssohn and Mozart were given excellent performances by Eleanor Fine and Phyllis Cohen.

Gruppe Trio Plays at New York College of Music

The Gruppe Trio, Camille Gruppe, violin; Paulo Gruppe, 'cello, and Hazel Gruppe, piano, gave an evening of chamber music at the New York College of Music on the evening of Jan. 3. The works offered included Dvorak's *Dumky Trio*, Op. 90; a *Sonata* for 'Cello and Piano by Alfredo Casella and Beethoven's *Trio Op. 70*.

Orchestral Concerts

(Continued from page 30)

Symphony (In Four Tempi, like the Four Seasons).....	Malipiero
(First time in New York).....	
Concerto in E.....	Bach
Miss Mitchell	

Symphony, No. 4 in E Minor.....Brahms

This Saturday matinee program had two features, the debut in New York of the young American, Miss Mitchell, and the first hearing of Malipiero's new symphony. Miss Mitchell, after several seasons abroad where she made a name for herself in recital and as soloist with orchestras, has been hailed this season in other American cities. In the city on the Charles and in Minneapolis she played the Malipiero Concerto.

But for some reason the conductor of the Boston band desired to give us the Venetian composer's symphony and so Miss Mitchell was obliged to play a repertoire concerto instead of a novelty. Bach's concertos are, generally speaking, not the most auspicious works for a performer's debut. The string accompaniment lends only support and little color, and nothing in the way of a picturesque framework.

Miss Mitchell, however, was more than equal to the occasion, rose above what for some might have been a handicap and played this great, old music beautifully, so that she was received with as much favor as though she had played Bruch or Tchaikovsky. She has a big tone, a highly developed finger technique and a superb bow arm that shows the training of her master, the late Ysaye. If at times her luminous tone was marred by a certain tightness, it was undoubtedly due to the nervousness attendant on a debut. Her playing was thoroughly musical and in the Adagio she made her violin more than eloquent and deeply expressive over the ground bass of the passacaglia. She was recalled many times and applauded, not only by the audience but by the conductor and his players.

Malipiero's work is a symphony in smaller frame. It might have been called sinfonietta or suite, and presents comparatively brief movements suggesting spring, summer, autumn and winter. The composer does not list the order of the seasons, but the freshness of spring, the riotousness of summer and the pensiveness of autumn are all pictured. To be sure, Malipiero is never a literal portrayer; he deals not in descriptive cheapness. There is, intentionally, we are told, no conventional development of thematic material. But one does not expect this of a composer who goes his own way, avoiding all those devices which less individual composers employ. This music is fresh and vital, the scoring remarkably original, the themes salient, even when they are short breathed. The loveliest moment, for us, is the short Lento, ma non troppo. The audience found the work to its liking.

Mr. Koussevitzky closed the proceedings with a rough and ready performance of Brahms's great symphony. Only in the third movement was he successful in giving us something of the real nature of the work. The first two movements were taken much too fast, the last he read with no regard for its architectural structure.

A.

Children's Concerts Begin

New York Philharmonic-Symphony Series for Young People, Ernest Schelling, conductor. Carnegie Hall, Jan. 5, morning:

Overture to M. de Pourceaugnac.....	Lully
Brante de Poitou; Chanson et danse Basque	
Old French Traditional	
The Carmen's Whistle.....	Byrd
Symphony in D (Haffner).....	Mozart
Toccata.....	Scarlatti
Song: Au Clair de la Lune	
Ballett con Gagliarda; Saltarello et	
Canario.....	Caroso-Respighi
Carillon and Tourbillon....	Couperin-Strauss

Mr. Schelling chose for his first program an interesting list of works illustrating folk songs and folk dances. As has been his custom, he showed lantern slides which added much to the enjoyment of the youthful listeners and also talked upon the evolution of musical forms. A group of children, thirty-two in number, from



G. Francesco Malipiero, Whose New Symphony Had Its Manhattan Premiere under Koussevitzky

the Henry Street and University Settlements sang *Au Clair de la Lune* from their places in the upper boxes and were afterwards entertained at luncheon by Mr. Schelling and Mrs. Melvin E. Sawin, vice-chairman of the Young People's Concert Committee. N.

Walter Gives Classic Program

New York Philharmonic-Symphony, Bruno Walter, conductor. Carnegie Hall, Jan. 6, afternoon:

Overture to The Magic Flute.....	Mozart
Symphony in G Minor.....	Mozart
Symphony No. 3, Eroica.....	Beethoven

This was a concert marked by playing of the highest quality, a tribute both to the orchestra and the conductor. Mr. Walter long has been known as an enamored and enamored interpreter of Mozart, and he brought to the symphony a caress of phrase and glow of the spirit rare in performances of one of the most loved of eighteenth century masterpieces. Wisely he employed a reduced ensemble.

Much of the Beethoven Symphony had a similar aristocracy and eloquence, with the horn section covering itself with glory in the scherzo. That it was sometimes softened in line and its impact lessened through Walterian changes of pace militated less against the stirring effect of a broadly heroic conception than in some of the conductor's other performances. The audience was one of the most enthusiastic of the season. O.

Juilliard Faculty and Orchestra in Second of Concerto Series

The second in a series of six orchestral concerts illustrating the literature of the concerto was given by the Juilliard Graduate School on Dec. 21. Accompanied by the school orchestra, conducted by Albert Stoessel, the Mozart Concerto for flute and harp was played by Georges Barrère and Carlos Salzedo, Wieniawski's D Minor Concerto for violin by Louis Persinger, and MacDowell's D Minor Concerto for piano by Ernest Hutcheson.

Antonio Lora Compositions to Have Radio Performances

Antonio Lora, pianist, will appear as assisting artist with the MacDowell Club String Orchestra on Jan. 12 in a work by Vaughan-Williams. On Jan. 14 Mr. Lora's *Ah Sunset Time*, for contralto and string quartet, will be broadcast from WJZ, and on Jan. 21, over the same station, an entire program of his compositions, including a trio, a group of songs sung by Edna Weese, and a sonata for violin and piano, will be given. The sonata also will be played at the MacDowell Composers' Concert on Jan. 27 with Helen Berlin as the violinist and the composer at the piano.

New York Concerts

(Continued from page 30)

net, and Harry Cumpson, piano, gave a dance recital of formidable proportions at the Guild Theatre on the evening of Jan. 6.

Three new dances were performed, the first by Miss Humphrey, *Credo*, to music by Chavez, a work of sweeping movement and grace; the second by Mr. Weidman, *Affirmations* by Miss Fine, a series of abstractions crystallized into definite utterance, and a *Duo-Drama* danced by Miss Humphrey and Mr. Weidman to the Concerto for string quartet, clarinet and piano by Roy Harris. If the latter had been more objective, had adhered more closely to the musical text (for the music is essentially danceable) and had been cut in half, the creation would have been less disappointing.

The severity of the program was lightened by Mr. Weidman's delightful interpretation of Moross's *Memorial to the Trivial* and Miss Humphrey's strongly accented *Circular Ascent* and *Pointed Descent*, *Two Ecstatic Themes* by Medtner-Malipiero. A sly cast was put upon Handel's *Alcina Suite* and a restrained urgency lent to Villa-Lobos's *Rudepoema* by both dancers. P.

Joseph Knitzer Makes Debut

Joseph Knitzer, violinist. Brooks Smith, accompanist. Town Hall, Jan. 7, afternoon:

Sonata in E Flat, Op. 18.....	Strauss
Chaconne.....	Bach
Concerto in D, Op. 35.....	Tchaikovsky
Tzigane.....	Ravel

A recital that will take a place of prominence in this season's list was this debut of Mr. Knitzer, in which he revealed himself as one of the most gifted players we have heard. Still young, he will add a greater maturity to his interpretations of major works, but he is already so finely equipped, technically and musically, that his performances not only give a degree of genuine artistic pleasure, but what is more, satisfy discriminating listeners.

His tone is exceptionally pure, his bow arm supple and at the same time potently intense. He has been well trained and has a natural simplicity and dignity of manner which please, in contrast to the self assurance of many younger virtuosi. What he did in Strauss's difficult sonata spoke volumes for his musical grasp, and his comprehensive delivery of Bach's Chaconne won him what amounted to an ovation. Enthusiasm continued throughout the program, to which he added extras at the close.

Mr. Knitzer, who won the 1934 Walter W. Naumburg Award, is one of the most richly gifted artists presented under these auspices, and is a great credit to its undertaking.

Mr. Smith gave a fine account of the taxing sonata and also played the accompaniments of the Tchaikovsky and Ravel works splendidly. A.

Harold Samuel Begins Week of Bach

Harold Samuel, pianist. Town Hall, Jan. 7, evening:

First Bach Program
Adagio in G, Fantasia in C Minor, Fantasia and Fugue in A Minor; Partita in E Minor, No. 6; Three Preludes and Fugues, in G, B Flat and C Sharp, from the Well-Tempered Clavichord, Book 1; English Suite in A Minor, No. 2.

At the outset of his monumental task of giving six programs of Bach's music in as many days by way of commemorating the 250th anniversary of Bach's birth, Mr. Samuel was in rare vein, and the vitality and buoyancy of spirit with which he humanized the music of the great master whose special high priest he has become as regards the piano works, once more exerted a magnetic influence upon his hearers. As on so many previous occasions, the English pianist played the music of his special divinity with such unflagging and stimulating zest that the recital was a truly joyous experience for all who had ears to hear and understanding to grasp.

Mr. Samuel never forces the tonal dimensions of Bach's music. He keeps the fundamental framework unfailingly in mind. Moreover, he is moderate in his

choice of tempi, whether in the slow movements or the faster ones. The gigues of both the partita and the English suite were begun at an unusually moderate pace but almost imperceptibly he quickened the tempo, and he justified his procedure by the intensified rhythmic lilt achieved. It would be difficult to say which numbers stood out, although possibly to most in the audience the items from the Well-Tempered Clavichord were especially illuminating because of the skill again revealed in transforming three of the most familiar fugues, masterpieces of form that they are, into definite emotional experiences. It was all irresistibly communicative playing of an artist singularly *en rapport* with the spirit of the great Bach of clavichord and harpsichord works. C.

Eminent Artists Appear on Bagby Program

The Bagby Musical Morning at the Waldorf-Astoria on Jan. 7, was given by Ninon Vallin, soprano, Edward Johnson, tenor of the Metropolitan, and Beveridge Webster, pianist. Mr. Webster opened the program with Mendelssohn's *Rondo Capriccioso* after which Mr. Johnson sang an excerpt from Peri's *Euridice*, Mary of Argyle, and Rodolfo's aria from *La Bohème*. Mme. Vallin's first group included arias from *Judas Maccabaeus* and *Carmen*. Mr. Johnson later sang a brace of British folk melodies and, with Mme. Vallin, two duets from *Roméo et Juliette*. Mme. Vallin was heard in an aria from *Hérodiade* and songs by Gounod and Fauré. Mr. Webster played works by Weber, Chopin and Liszt. All three artists were received with enthusiasm and were compelled to give encores. Celia Dougherty and Pierre Darcé were at the piano.

STRINGART QUARTET, Marian Head and Arthur Cohen, violins; Gabriel Braverman, viola and Victor Gottlieb, cello. Roerich Hall, Dec. 19, evening. Quartets by Haydn and Gliebre and the first American performance of *Poignant Sonata* by Solomon Pimsleur.

WASHINGTON HEIGHTS Oratorio Society, Hugh Porter, conductor. Academy Auditorium, Dec. 19, evening. Parts I and II of Bach's *Christmas Oratorio*, and old carols. Soloists: Saida Knox, contralto; Dan Gridley, tenor; Foster Miller, baritone, and Vernon De Tar, organist.

ARS MUSICA CHOIR, Vance Hays, conductor. Barbizon, Dec. 28, evening. Group of mixed voices in a program of Christmas music from a wide variety of sources.

New York University Organizations Give Christmas Concert

The Washington Square College Chorus and String Orchestra of New York University, under the baton of Martin Bernstein, gave their annual Christmas concert on the evening of Dec. 21 in the School of Education Auditorium. The concert featured the chorus in the Bach cantata, *Uns ist ein Kind Geboren* and three chorales which were followed by the choral preludes which Bach wrote upon them. The orchestral items included the Corelli Christmas Concerto, Haydn's *Toy Symphony*, and the St. Paul Suite of Gustav Holst.

Philadelphia Settlement Concert

PHILADELPHIA, Jan. 5.—A concert of Christmas music was given by pupils of the Music Settlement School, John Grolle, director. A mass chorus of 500 accompanied by the school orchestra sang carols from various sources and there were also instrumental numbers by the orchestra.

Averino in Three January Recitals

Olga Averino, soprano, was soloist in a League of Composers concert on Jan. 7. Other appearances during the month will include a recital at the Peabody Conservatory in Baltimore on Jan. 18, and a recital in Richmond, Va., on Jan. 21.

WASHINGTON FORCES IN YULETIDE LIST

James Conducts Own Work—
Kindler Introduces Manfredini Novelty

WASHINGTON, D. C., Jan. 5.—The National Symphony took the lead in the last concert to be given before the New Year, when special Christmas music made up the greater part of the program. Dr. Kindler invited Philip James to direct his Overture in the Olden Style on French Noels which was given for the first time in this city. Mr. James made a deep impression with his authoritative conducting and skillful handling of the two lovely French carols, *Venez, Divin Messie* and *Rejouissez-vous, Divine Marie* which form the melodic basis of the overture.

Another novelty was the recently discovered *Concerto per la Notte di Natale* by Manfredini. The final Christmas work was Rimsky-Korsakoff's Introduction and Polonaise from his Christmas Eve, played with fine perception by the orchestra.

Brahms's Hungarian Dances No. 5 and 6 have become so popular since Dr. Kindler first played them here that many requests have been received for their repetition. Dr. Kindler reserved them, however, playing the Dances Nos. 1 and 2 as encores.

The soloist was the Chilean pianist, Blanca Renard, who brought the proper Spanish fire to her interpretation of de Falla's Nights in the Gardens of Spain. Mme. Renard revealed an individual talent and sparkling technique in her handling of the brilliant phrases allotted to the piano. She was enthusiastically recalled many times.

A program chiefly devoted to choruses from The Messiah was given at the Arts Club by its Choral Group under the direction of Otto Torney Simon. At the University Club, the Tuesday Evening Music Club, Florence Howard, director, gave its annual Christmas concert. A candlelight service by the Washington Choral Society, Louis Potter, conductor, and a presentation of The Messiah by the 140 singers of the Washington Oratorio Society, George F. Kortzenborn, director, completed the local Yuletide offerings.

Meisle and Crooks in Musica

Mrs. Lawrence Townsend began her series of Wednesday Morning Musicales at the Mayflower Hotel on Dec. 26. The artists were Kathryn Meisle, contralto, and Richard Crooks, tenor. This was Mme. Meisle's debut in Washington and her beautiful voice and artistic interpretations of songs and arias won her a lasting place in the esteem of a large audience. Mr. Crooks duplicated his success of last year but his part of the program was not complete until he had satisfied the insistent demand for *Le Rêve* from Massenet's *Manon*. This, together with Kathryn Meisle's fluent rendition of *Una voce poco fa* were the high lights of the morning.

Grete Stueckgold and Emanuel Feuermann were the artists at the second Wednesday concert. Mr. Feuermann's brilliant technique of both fingers and bow arm and the warm vitality of his temperament brought out rarely heard effects from the 'cello. Thoughtful and sincere in his musicianship, he is a player of vibrant personality with absolute mastery of every technical difficulty.

Mme. Stueckgold chose works especially well adapted to her voice and interpretative feeling. Songs of Wolf, Strauss and Wagner were sung with



Philip James Conducted the National Symphony in His Overture of French Carols

the broad phrasing her splendid breath control permits and with delicate care for nuance. Although a Lieder singer, she gave the more florid Voices of Spring by Johann Strauss, the aria *Dich theure Halle* from *Tannhäuser* and Mozart's *Alleluja* with the same easy tonal production.

The New English Singers in a program of Christmas carols, motets and madrigals at the Library of Congress and Charlotte Lockwood in the first of three recitals by young American organists sponsored by the D. C. Chapter of the American Guild of Organists, brought the musical season of 1934 to a close.

ALICE EVERSMAN

SOLOISTS APPEAR IN

Lashanska and Garboussova Lauded in Programs Led by Gabrilowitsch

DETROIT, Jan. 5.—Two noted soloists, Raya Garboussova, young Russian 'cellist and Hulda Lashanska, soprano, were heard with the Detroit Symphony at its subscription programs on Dec. 13 and 20, Ossip Gabrilowitsch conducting.

Miss Garboussova's command of the 'cello is startling and in both the Haydn Concerto in D and the Tchaikovsky Rococo Variations in which she was soloist at the Dec. 13 concert, she displayed high virtuosity. The orchestra played Beethoven's First Symphony, the Sorcerer's Apprentice by Dukas and a first performance of the Introduction and Passacaglia of Tertius Noble.

Mme. Lashanska offered a group of five charming songs at the Dec. 20 concert, by Bach, Wagner, Gabrilowitsch, Tchaikovsky and Strauss. In each, she revealed a genuine appreciation for the composer's intent. A first performance of Bruckner's Seventh Symphony was received with mixed feelings. It is pedantry at its best and although the composer establishes numerous musical ideas, he fails to develop them. Other works included Rimsky-Korsakoff's Capriccio Espagnol and the Ballet Suite No. 1 of Handel-Mottl.

Jascha Heifetz, after an absence of several seasons, appeared in recital in Orchestra Hall on Dec. 14 under auspices of the Detroit Concert Society, Isobel Hurst, manager. He furnished the most satisfactory violin playing of the year, offering the Mozart Concerto in A and the Grieg Sonata in C Minor with Emanuel Bay at the piano and other shorter works.

The Orpheus Club, Charles Frederic

WORCESTER SOCIETY HEARD IN MESSIAH

Butler Conducts Thirty-Third Hearing — Vreeland Hailed As Guest Soloist

WORCESTER, Jan. 5.—The Worcester Oratorio Society's *Messiah* drew a record audience to the Auditorium on Dec. 23 and won high praise. J. Vernon Butler conducted, Ruth Nelson Butler was the pianist, and James A. Gow organist. The orchestral group of sixty consisted largely of Worcester Philharmonic players, with Harry Levanson as principal, and with added men from the Boston Symphony.

Jeannette Vreeland, soprano, the only soloist heard here previously, sang with a delightful spontaneity. Kurt Brownell, tenor, revealed a voice of beauty, and Myrtle Leonard's distinctive contralto was admirably suited to its later opportunities. Edgar Allan, bass, sang with poise and enthusiasm and John Longley, English boy soprano, essayed the aria, *How Beautiful Are the Feet of Them*, but was not at his best. Georges Mager restored the famous solo trumpet part to its rightful place as an obligato.

The large chorus sang with authority and balance and displayed a fine coherence.

Ossip Gabrilowitsch and Albert Spalding gave a joint recital in Jonas G. Clark hall of Clark University on Nov. 17. The Ballet Russe de Monte Carlo drew an audience of 2,500 to the Auditorium on Nov. 19. The orchestral

DETROIT CONCERTS

Morse, conductor, gave the first concert of its new season to associate members on Dec. 11 in Orchestra Hall. Chase Baromeo, bass, was the assisting artist.

Chrysler Choir in First Concert

The Chrysler Male Choir of 200 voices under the direction of Thomas Lewis gave the first concert of its second season on Dec. 18 in Orchestra Hall. Thelma von Eisenhauer, Detroit soprano, was the assisting artist.

The Normal College Choir of Ypsilanti, Frederick Alexander, conductor, gave a concert of Christmas music on Dec. 16 in the Cass Theatre. This a cappella organization of 150 mixed voices ranks with the best college choruses in the Mid-West. John Challis performed on the harpsichord and the recorder, as assisting artist.

Ezio Pinza, bass, was the soloist with the Ford Symphony and Chorus, at its national broadcast on Dec. 16. Efrem Zimbalist, violinist, appeared in the same capacity on Dec. 9. Victor Kolar directed both broadcasts.

Richard Hale and Mme. Jean Taval, contralto, were heard in recitals at the Cass Theatre and Detroit Institute of Arts respectively on Dec. 7.

HERMAN WISE

Novaes Postpones American Tour

Because of illness which culminated in an operation, Guiomar Novaes, pianist, was unable to sail from Rio de Janeiro, and her physician deemed it advisable to cancel her engagements in the United States. Mme. Novaes, accordingly, will return to this country next fall to fill the postponed engagements as well as her bookings for the 1935-36 season.

directors were Antal Dorati and Efrem Kurtz.

The Chicago Opera Company gave a single performance of *Rigoletto* in the Auditorium on Nov. 23, sharing the proceeds with the Church of Our Lady of Mt. Carmel.

Festival Plans Launched

The Worcester County Musical Association, in meetings on Nov. 30 and Dec. 6, launched plans for a 1935 festival in which opera will be sung in English. A Tuesday evening orchestral concert with an instrumental soloist is tentatively planned, with three other evenings predominantly choral.

The resignation of Luther M. Lovell from the office of librarian, which he has held for thirty-three years, was accepted with regret. He was at once made librarian emeritus. The naming of a librarian, and of a successor to the late Harry R. Sinclair, on the board of directors, was deferred. Walter E. Howe was again engaged as festival business manager. Rehearsals of the chorus will be resumed on Jan. 8 under Albert Stoessel.

The Don Cossacks aroused the enthusiasm of a Civic Music Association audience on Dec. 6, large delegations attending from other cities.

Boston Sinfonietta Heard

Sunday afternoon concerts opened on Dec. 9 with Albert Fiedler and his Boston Sinfonietta of sixteen Boston Symphony players. On Dec. 7 the Holy Cross College Glee Club and Philharmonic Orchestra were featured in a concert at the Auditorium, under the baton of J. Edward Bouvier. The Woman's club sponsored a musical on Dec. 12 by the MacDonald String Quartet of Boston.

The All High School Symphony and Chorus gave a concert in Classical High School Hall on Dec. 18. The orchestra played works by Beethoven and Tchaikovsky. Malcolm C. Midgley, tenor, was guest soloist in Cowen's cantata, *The Rose Maiden*. Arthur J. Dann conducted.

The Chesterton Club presented Jesus Maria Sanroma in a piano recital on Dec. 19, in the main ballroom of the Bancroft Hotel. Mr. Sanroma played works by Bach, Beethoven, Chopin, Schubert, Weber, Debussy, Albeniz and de Falla.

JOHN F. KYES

Durieux Ensemble Opens Series

The Durieux Chamber Music Ensemble gave the first of three intimate concerts at the David Mannes Music School on Jan. 6. Willem Durieux conducted his players with good effect in a *Gesualdo Madrigal*, arranged by A. Walter Kramer, Vivaldi's *Concerto Grosso* in D Minor, arranged by Sam Franko, two movements of Bloch's *Concerto Grosso* with Francis Moore at the piano, his own transcriptions of two Bach works, a Bach Prelude arranged by Bachrich, and the *Meistersinger Quintet* arranged by Sandré.

Faust and Butterfly Staged in New Orleans by Gargano

NEW ORLEANS, JAN. 5.—Enthusiastic receptions were accorded performances of *Faust* and *Madama Butterfly* as given in Jerusalem Temple on Dec. 26 and 27 under the direction of Ernesto Gargano. The casts, chorus, ballet and orchestra were composed of local artists.